

This Old House

JULY/AUGUST 2003

KITCHEN & BATH ISSUE

- +Luxury Showers
- +The Year's Hottest New Products
- +His-and-Hers Bath
- +Expert Advice on Tiling a Backsplash
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20 ideas for the ultimate island

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JULY/AUGUST 2009

A polished granite countertop starts life inside a rough stone block, like this one from a Brazilian quarry. Follow the cuts from quarry to countertop in "A Piece of the Rock," page 124

features

Fantasy Islands 92

From TV's hit series comes, there's almost no limit to what you can put in a kitchen island BY BARBARA CAULIN

Old Logs, New Life 100

A couple takes an abandoned cabin by building a new house around it BY LEO STEINBERG

Back to Back 106

A two-sided essay divides a shared bush into his-and-hers zones BY EDAN BUCHAN

A Family Affair 114

TOM's master designed his Nantucket island getaway with three generations in mind BY RUSSELL MORRIS

A Piece of the Rock 124

A granite countertop's path from quarry to kitchen BY MAE ALEXANDER

Flower Power 130

The informal beauty of a garden grown from seed BY ELEAN BURGESS



ALAN POWERS, P. 100



FANTASY ISLANDS, P. 92

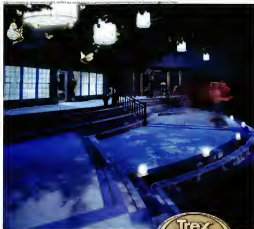


A FAMILY AFFAIR, P. 114

COVER

No longer just for extra counter space, kitchen islands are taking on multiple new roles as fully equipped workstations, dining bars, and centers of connectivity. This butcher-block island has wine racks, bowl island seating, and a microwave—plus curved feet for a built-in table. For more possibilities, see "Fantasy Islands," page 92. PHOTOGRAPH BY ALEX HODGEN

ARTIST: CLOUTIER FOR THE HOME DEPOT; AD: PHOTOS: MARK HANCO; STYLING: DANIELLE HARRIS



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SEE THE JOE, P. 10



END UP YOUR HOME REPAIRS, P. 14

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GLASS DOOR
FROM THE, P. 44



PHOTO: JEFFREY L. LEE FOR THE NEW YORK TIMES MAGAZINE

Four disposable waterproof cameras \$40

Nippon Fels "Mad of the Hat" boat tour \$48



hearing them say "welcome" and, for once, agreeing priceless

PHOTO: JEFFREY L. LEE FOR THE NEW YORK TIMES MAGAZINE

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Staircases

I am in the staircase industry and I thoroughly enjoyed "Stairs With a Twist" (May 2008). The article accurately offers alternatives to "straight run" stairs. I would encourage your readers to consider stair design early in the planning stages, rather than later. By deciding the type and style of staircase first, homeowners can be more confident that the house will have the thinking, floor system, and required space for the staircase all built correctly.

Brian Nantz, Business Developer, Austerlitz, IL

Tree Houses

I found the article on building a tree house in May 2007 ("Up a Tree") very entertaining and informative. I'm going to incorporate some of the safety features and building techniques into the greatly enhanced tree house I'm planning for my daughter.

John Sorenson, Crosswicks, NJ

Safe Table-Saw Technique

In the April (2008) issue's Notebook, on page 126, you show an incorrect and dangerous technique for making your own mitering. The miterer piece at word should never be between the fence and blade, even with a push stick, lest it become a deadly projectile.

Jack Davis, Watrous, NJ

Norm Allen replies: The technique I described is used to make cuts of a fixed width on each side of a single board. What you are describing is a miter possible. It is called backcut, and there are several possible causes, including cutting back then a second, using a fence that's not parallel to the blade, and forcing a few feet the stock completely past the blade while cutting. However, backcut isn't covered specifically

by the warnings of the stock, as you say you! Narrow joints as well as under ones can be cut safely, just as both can become properties of cut improperly. The most important safety precautions when cutting narrow stock on a table saw are to use a push stick and to keep the blade height as low as possible. We show both of these techniques in the drawing. It's also a good idea to avoid standing directly behind the stock being cut—that way, if something does go wrong and the stock shoots backward, you won't be in the line of fire. As for push sticks, check out Norm's Notebook in the May 2008 issue for a description of my favorite version.

Planning in Order

In "Planning the Ideal Landscape," April 2009, any competent designer should locate property lines, right-of-ways, existing trees or conduit, etc., before ever proposing new work. The article seems to say to do your plan, then check everything out before you dig!

William A. Powers, P.E., Austin, Tex.

Knee-and-Tube Hazard

The discussion in Ask The Old House (March 2008) about insulation and knee-and-tube wiring was timely. I am engaged in a research project on how to identify existing wiring problems in houses and have discovered many calls on this issue. Your explanation and carefully laid-out wiring solutions provided a valuable heads-and-tails wiring cut-sheet. But be alert to how that you have a fire hazard when this kind of wiring is concealed with any kind of insulation. Safety isn't the only question here: When contractors who are telling homeowners that fiberglass and foam are safe for homes with this kind of wiring.

Larry D. Andrews, Financial Services Group of Tennessee, Nashville, Tenn.

punch list

- I noticed a lot of errors in the May 2008 issue of *Ask The Old House* in the notebook.
- On page 12 of the April 2007 issue, the title is "The Original Wood Window." It's unclear how that Woodstock is a replacement window of the Woodstock and Company. For information, contact Mike Haggard at 800.541.111.111.
- In Circle Saw, May 2007, page 18, we heard the average rate of houses built in 2002 is 2.138 square feet. The size of Square is 2.137 square feet.

Addressed to Letters: Ask The Old House magazine, 1000 Avenue of the Americas, New York, NY 10018. We will not be in contact with you unless you provide an e-mail address or phone number. Please be sure your e-mail address is correct for the fastest response. We cannot be held responsible for the accuracy of the information provided.

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ON THE JOB AT THIS OLD HOUSE

BY DAN DIOLERIO

Angels for a Day

This Old House teams up with AmeriCares to help a homeowner in need

Rosemary Toland has seen good times and bad in her 74 years, but on Sunday May 3rd, the Norwalk, Connecticut, resident knew only joy. Thanks to AmeriCares, a home-care aid organization, her traditional wood-frame home was the scene of a major refurbishment. *This Old House* found the labor, in the form of 70 volunteer staffers from all across the TV show, magazine, and Web site.

Part of AmeriCares' 14th annual Homefront Day, the project was one of 133 residential emergencies taking place across Connecticut and New York for people who suffer from physical and/or financial hardship. Homefront is an annual TOSH tradition, with the considerable skills of the TV show guys providing a special boost. While on-site carpenter Norm Abramo and plumbing and heating expert Richard Trethewey ran the second floor into a rentable apartment, general contractor Tom Silva helped rebuild the back deck, and landscape contractor Roger Cook headed up a major front-yard makeover.

By 5 p.m., a white picket fence and front walkway were in place and all new kitchen appliances had been installed. For Toland, the transformation was nothing short of divine. "I can't tell you how blessed I feel," she says. "I prep for angels to walk over me, and today they came by the dozen."



CLIQUE FROM LEFT: All hands on deck—the TOSH team outside the AmeriCares house in Norwalk, Conn. Roger Cook, carpenter with home-care Rosemary Toland; Tom Silva and another volunteer; Norm Abramo and assistant representative Kevin Berthiaume; master plumber Bruce being met by chef Leslie Weinbaum.



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THE TIP

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SOURCE: ALL INFORMATION OF COMMODITY

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- Cabinets
- Blinds
- Countertops
- Shutters
- Hardwoods
- Tile
- Carpet

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ON THE JOB



BEFORE & AFTER

In 1978, when Mary White purchased her childhood home from her father, she swapped doors inside from the remnants of her father's remodeling efforts during the '50s. When we saw only buying the new house but felt a sense of responsibility to the house's as well. It had been a classic Dutch Colonial Revival when her

father moved it, back in 1949.

With her father's blessing, she set about restoring original exterior details. That included replacing the gambrel roof, putting back the covered entry, adding divided-light windows, and installing powder-blue siding. And they say you can't go home again.

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Lesson Learned

BY ANDREW CHERRY



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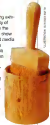
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artful tools

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HOUSE CALLS

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After a year of renovation, the kitchen in this 1940s Tudor cottage is a mix of old and new. The yellow walls and white cabinetry are a nod to the original design, while the modern island and stools are a contemporary touch.

Though Kerry and Ellen Barley-Dickson live in a 1940s Tudor cottage, when it came time to update their kitchen, the Glenview, Illinois, couple decided on a look that was a little more cutting edge. "We wanted the kitchen to reflect the traditional feel of the house, but we also wanted to bring in some of the color and fun of modern design," says Ellen. "And we definitely needed more space." The 6 by 17-foot space was barely big enough for a table, let alone one that would accommodate the couple and their three school-age children.

Since both Kerry and Ellen are chefs, they were able to work up a plan that incorporated everything they want. They designed a big, family-friendly room with two work zones, three ovens ("Hardly when each child wants something different," says Ellen), a spacious dining area, lots of light, and tons of storage—most at child height, so encourage the kids to help themselves. The end result: "It's a happy room that looks a little bit country, a little bit rock and roll," says Ellen. "The perfect spot to start and end the day."

PHOTOGRAPHS BY JANET MERIS MACKIE

This warm, colorful kitchen gets its lively mix of vintage and contemporary touches.

PHOTOGRAPH BY JANET MERIS MACKIE



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HOUSE CALLS



1 Remnant of old-time pie tins, these cabinets with their flip-up perforated panel fronts house a toaster and a TV, as well as keep handy essential cookbooks and kitchen napkins. Underneath is the microwave/vegetable area.

2 An extra-deep stainless steel sink with 12 inch-high walls keeps dirty dishes out of sight of the dining area and they're ready for cleanup.

3 Cast iron two-foot dinner pulls add a whimsical touch to the simple Shaker-style yellow cabinets. Flat-front pulls grace the white cabinets in the room.

4 Pantry supplies are stored in yellow-stained pull-out pan drawers, giving daily prep access to snacks.

5 The countertop is coated nearby with the granite counter-top, maintaining the overall look of the kitchen. The wall behind it features hand-drawn arranged tiles with round dots and squares that add subtle whimsy.

6 Clean and contemporary, the island and range hood also serve as a display and storage shelf. The underneath is painted with light blue.

THE DETAILS

Stylish answers to practical needs put an individual stamp on this kitchen design.



For more kitchen design ideas, trends, and products, go to www.thirdhouse.com or www.JennAir.com. This Old House and used. Kitchen in the Know-how section.



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TOM DELTA
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in Morris, Texas



TOM WILSON
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in Morris, Texas

AC COOL-OFF

The compressor of my central air-conditioning system is located on the west side of my home, where it is exposed to direct sun at the hottest part of the day. Should I try to shade it somehow?

SAM BARBOCK, BARTLETT, TENN.

Richard Yrthoway replies: Shade is nice because a compressor does have to work a little harder when it's in full sun. The Department of Energy says shading a compressor can save 1 to 3 percent off cooling costs. But shade is much more important; it's the air moving over the compressor's coils that causes them to give up their heat. If the shading ended up reducing airflow around the condenser, you'd actually be making things worse. That's why it's important to keep leaves, shrubs, and anything else that might block airflow at least 24 inches away from the compressor.

LIVELING A CONCRETE SLAB

I have a 6-year-old garage floor with a sealed surface that slopes toward the garage door. It looked great at first, but I soon realized that there are some low spots where water tends to puddle. Is there some product I can use to fill these areas in?

Ed MAURICIO, SCHWARTZ, N.Y.



Whether you're sanding a new AC compressor or finding an old one, be careful to leave at least 24 inches of space all around so that enough air can flow through the unit.

Other steps depend on the product. For instance, some manufacturers say their compound can be feathered out at the edges, while others recommend chiseling or grinding a seal. To each its own: sand around the boundary of the patch to increase the thickness and strength of the compound.

After mixing the compound's resin with the hardener in the exact proportions required, apply it with a hand trowel. For a very smooth finish, wait until the patch starts to stiffen, then hover it again, dipping the trowel in water before every pass. Some compounds can be dried with the sand, which improves slip resistance and makes them thick enough to be applied to vertical surfaces.

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ely won't match the surrounding ones exactly, but it will be close. And at least you won't get your feet wet every time you get out of your car.

REPAIRING A ROOF

My dad suggested I use pine shingles for a roof that he backed over when I wanted his car. Do you know how to do the old joint that got sagged? Next time I'll remember to put it away.

—Zack Jones, Scottsdale, Colo.

Roger Cook replies: I think when that happened just the other day, the same thing happened to me. But I've found a pretty good repair that doesn't need much wooden or plastic fittings, called couplers. That thing around the hose. The key is to know the diameter of your hose so you can get the right-size coupler.

First, cut off the damaged end of the hose and take it to the hardware store, where you'll find a "male" or "female" replacement, depending on which end of the hose is damaged.

Cut the end of the new coupler with liquid soap, then slip it into the end of the hose. Once the end is in, screw the two-piece "saddle" tightly together around the hose.

This is a lot cheaper than buying a new hose. And if you're a real "fix-it" that means you don't throw stuff out if it's still usable, you can reuse the coupler if the hose ever gets too stiff and has to be replaced. Just unhook the saddle and save them for the next time there's a hose that needs fixing.

SHARPENING SAW BLADES

I know about drill-bit sharpening, and I know how to sharpen chisels. Is there a way to sharpen the teeth of circular saw blades? I've been throwing away blades that a dinner table the "We Should I just get rid of them?

—Jim Skelton, Mankato, Minn.

Tony Stone replies: Steel tooth blades, as well as those with carbide-tipped teeth, can be sharpened. Back when I used steel tooth blades for cutting framing lumber, kept a triangular file in my belt to touch up blades when it started cutting poorly. After you do this awhile, you get pretty good at it and pretty fast. But these days most of my blades are carbide-tipped, which require a professional resharpening. For about 25 to 30 cents a tooth, a sharpening service can return most blades to the new condition. Check the phone book under "Saw—Sharpening & Repairing" and call to see if they can handle the type of blades you've accumulated. Get a price estimate, too.

Steel blades can't be sharpened—a sharpening can fail—and some are so cheap that they just aren't worth the expense. But that

New Hose End



A clamp-on end fitting is a quick way to repair a damaged hose.



When Tony sharpened contractor Roger Cook (right) transplants a shrub, he makes sure the new hole is shallower than the shrub's root ball and has to leave more dirt outside.

doesn't mean you should throw those blades away when they get dull. I have them for demolition work. They're just the thing for cutting into an asphalt shingle roof or coming through old lumber that might have hidden nails.

TRANSPLANTING LARGE SHRUBS

How do I move a rhododendron that's too near the fence edge? It's 5 feet tall and about 3 feet across, and I'd like to move it to a place about 12 feet away, where it will have room to grow large.

—Gail Kruetz, Evanston, Ill., Calif.

Roger Cook replies: There are many ways to move plants. What's most important, however, is the care and attention of the method. That determines whether the move is successful.

The first step is to dig the best side of the plant so you'll have no trouble pulling it. For best effect, take it on. Then to up the shrub's chances so you can dig around it more easily, I use heavy two-strand jute burlap cloth around several times. Then dig a trench around the root ball. The rule of thumb is to make the hole 10 to 12 inches in diameter for every inch of stem diameter. In your case, the stem diameter is probably about 2 inches thick, so the hole should be 20 to 24 inches in diameter. Using a regular spade, make a 12- to 18-inch deep trench around the plant. Chop through the roots with the blade held vertically (so back toward the stem) using a hand saw or a chainsaw. Never any roots the shovel can't and make observations on any exposed roots.

With the trench complete, stop your spade as far under the ball as you can and lift up gently so you don't break the burlap. If the plant comes off easily, there

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Ask THIS OLD HOUSE

might be a root going straight down out of the top.

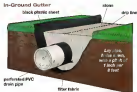
Once the plant is free, I typically snap the ball in two, but since you're going south a short distance, you can just drag it to the new location at a heavy-duty tarp. If the plant isn't too heavy, two people can lift it into the bag by grasping it low on the main stem. Another approach is to dig the plant out very carefully, then lift it by the other way and pull the bag under.

Dig the receiving hole slightly shallower than the old one—about just a plant in deeper than it was originally—and about two or three times the diameter of the ball. Lift the ready hole its new hole, then fill in around the root ball with compact material into the excavated soil. Finally, line the hole with a layer of organic material, and I like to add in some low-nitrogen high-phosphorus fertilizer, which promotes root growth. Use any extra soil to make a temporary ring around the shrub outside the hole, not on top of it. Then flood the area with water two or three times to settle the earth. Periodic temperatures to pack the soil with your boot.

Finally, remove the ring and apply 2 to 3 inches of organic mulch over the hole, but not in contact with the main stem. Then just cut the job time and water your shrub as needed to keep the root ball moist.

GUTTER SUBSTITUTE

I'm a young carpenter and, as of last year, a first-time homeowner. I installed last fall but I saw how the look of gutters and the maintenance this comes with them, I'd like to get rid of them. I propose having the runoff from the roof fall straight to the ground, where it could be collected by a drainage band in the area and topped with



In the absence of gutters, a perforated pipe wrapped in filter fabric and buried in crushed stone can be used to conduct water away from the house and soil surface. The drain would carry the water away from the house. At least, that's my hope. But if the system failed, would it create problems for my 50-year-old home and its crawl-space foundation?

PAUL THOMAS, LOUISVILLE, KY

Tom Thorne replies: Talk to other homeowners and I bet you won't find a single one who loves gutters. They're a pain to maintain, but they work



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ARE YOU ONE OF US?

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ASK THIS OLD HOUSE

better than anything else I've seen to keep water away from the house.

Your basic concept is used sometimes on commercial buildings. But I wouldn't cover the pavers with soil, that will stop drainage. Just let the water rid itself into the slope, which should extend at least a foot beyond either side of the drip line. To reduce the chance of clogging, line the trench with a heavy black plastic sheet and wrap the drainage with filter fabric.

Of course, you could be trading one set of problems for another. Raking rocks out of your lawn and sharpening your mower blades show that could be a double first come to mind. If the overhang of your eaves is less than 12 inches and the siding is less than 20 inches off the ground, you'll be clearing off the dirt that splashes up on your siding, and you may risk getting a rotted sill. You may also find that the rain can occasionally run down the walls, which isn't good for paint or siding.

One more thing: You probably won't be able to tell if the system ever stops working, which would leave you vulnerable to moisture migrating into the house through the foundation. If this extra radicle slows the relative humidity in the crawl space higher than 50 percent, it could foster the growth of mold and rot fungi, and might attract carpenter ants and termites.

Frankly, I would erick with gutters. At least you know when they're plugged up and not working.

STACKED TREES

Our 4-year-old screened porch has Tim decking. We eat there often in the summer months, and the floor has become stained from food spills. We've used various cleaners, but nothing seems to work.

Do you know what might remove the stains?

MARREN LINDON, BRIDGE TOWN, N.Y.

Tim likes replies: The best strategy is to remove the decking material. It is wise to replace it as soon as it happens. But when people are enjoying themselves, this doesn't always get done right away.

If you haven't already, try laundry detergent, which soaps, or a degreasing household detergent, such as Formula 800. Other types of stains, such as those left by beer and lemon, can be removed using standard deck cleaners that contain sodium hypochlorite. If cleaning solutions don't get the stains out, lightly sand the area with 60-grit paper. The color of the stained area will be different from the surrounding boards at first, but eventually it will blend in just fine. ■

To send a question to ASK THIS OLD HOUSE, go to www.thisoldhouse.com/askthis or write to:

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Making the Pieces Fit

Some help with solving the bath design puzzle

BY ZACHARY GAULKIN

Per square foot, a bathroom has more equipment than any other room in the house. It's pricey, scrappy, and every inch counts. At the same time, bathrooms today are being asked to do more: accommodate more people, give them more privacy, provide generous storage, and fit luxury amenities such as steam showers and whirlpools. Squeezing it all in is no easy task. "It's like putting together a puzzle," says The Old House plumbing and heating expert Richard Trethewey. "Sometimes you have to draw it a hundred times to get everything to fit."

But whether the puzzle is a compact powder room, a kid-friendly family bath, or a spa-style master retreat, the approach to solving it always starts the same way. First, consider who will be using the space. Next, think about the number and style of fixtures you'd like to accommodate. And finally, work out where those fixtures can be placed.

While there's usually more than one solution to any bath design challenge, here are some basic strategies for planning a bathroom that works.



In the small bathroom, a stall shower conserves space, while the glass door brings in light and views through the shower window.

PHOTOGRAPHS BY BRIAN VANDEN BRINK



PHOTO: GUY LAWRENCE FOR THE NEW YORK TIMES

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Clearances & Standard Dimensions

For comfort, safety and accessibility, bathroom fixtures require additional clear floor space, as shown in these industry-recommended dimensions. Check building codes for specific clearance requirements in your area.



The Half-Bath A showcase for style

With only two fixtures in accommodations, half-baths—often called powder rooms—practically design themselves. Most room dimensions are sensibly compact. You can fit a sink and a toilet into less than 20 square feet and still meet building codes (see “Clearances & Standard Dimensions,” left). Half-baths don’t need much storage, natural light usually is not a priority—a window may even detract from privacy—and less corner space cuts down on clutter.

But there are some practical considerations, starting with the entrance. If possible, the door should swing into the room rather than out, even though that sure up floor space. (A door requires at least 60 inches wide in clear floor space in order to swing open, with additional space to maneuver to operate inside the bathroom as the door swings without having to travel on the toilet.) As to swinging, the door also avoids the problem of where to “swing” the open door. If the space is simply too small, consider a sliding pocket door, which allows you to keep the door open without blocking the half-bath.

Typically designed fixtures can also conserve precious space. Small pedestal sinks, corner sinks, wall-mounted basins, and round rather than oval toilets take up less room than their conventional counterparts. “Because of the limitations must often used by guests, a half-bath is a chance to showcase style without sacrificing functionality,” says Chris DeRosa, a Cambridge, Massachusetts, architect and a frequent contributor on *The Old House* program. “A powder room is an opportunity to do something that’s novel and creative but at the same time has very appeal.”



Small half-baths, which get only occasional use, rate for an eye, as in this minimalist white of a minimalist apartment sink and toilet, providing the necessary no-nonsense and clean.

SAMPLE PLAN TWO-FIXTURES



Small half-baths don't need much space for fixtures or storage. An in-swinging door that opens into a hallway or other trafficked area



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The Family Bath

High-traffic and kid-friendly

The family bath is a serious workspace. It's got at least three fixtures (typically toilet, sink, and combination bathtub/shower) and is also the central depository for toothbrushes, towels, medicine, and all manner of grooming gear. The minimum floor space for a three-fixture bathroom is about 40 square feet.

The key to sizing the family bath puzzle is determining how many people will be using it at the same time. "I have two kids, so in my house, using the bathroom is almost a community event," Dillman says. If the family is taking up every morning to get in, consider separating the toilet and shower from the sink area, a technique known as zoning. "Someone can be in the shower, a function that demands more privacy, and they can be dressed off behind a wall or pocket door," Dillman says.

Similarly, a separate toilet wall (often called a water closet or WC) can open up a room to more than one user at a time without sacrificing privacy. Such a space should be at least 36 inches wide and 66 inches deep for maximum comfort. Another option is a stall with half-height walls, which feels less cramped, lets in more light, and eliminates floor-swing issues.

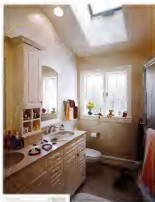
Sinks—what type and how many—pose the next question. For a family, double sinks can be handy, but to be really functional they require 6 feet of counter space; anything less and you'll allow your neighbor while brushing your teeth. If you prefer the look of pedestal sinks, bear in mind that you'll have to account for storage somewhere else.

Bathing is the last piece of the puzzle. Remember that regardless of size, a bathtub needs at least a 12-inch clear zone from a dry adjacent fixture and 36 inches of clear floor space for someone to get in and out easily. If you're looking to conserve floor space, a shower and tubs up about half the area of a tub, although you'll have to account for door swing if you're not satisfied with a shower curtain. If you opt for a shower, choose a wall that is at least 36 inches square, anything smaller feels claustrophobic.

SAMPLE PLAN FOUR FIXTURES



"Zoning" a shared bathroom creates separate areas for more private functions. Don't neglect storage needs; the built-in unit opposite the sink, and room for shelving next to the tub.



NOTE: When space permits, separating the tub and shower accommodates multiple users. In this bath, simple fixtures and a built-in unit provide just an oval entry layout, a dramatic look.

NOTE: Organization is paramount in a family bath. The double-entry cabinet with drawers and cubbies provides plenty of storage space. To further maximize space and minimize clutter, the bathroom also has a separate storage unit.



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The Master Bath A private retreat

Whether family bath-fans are walling, a master bath is about comfort and relaxation. "A master bath is no longer a compromise," says Dillman. "It's truly your like another room in your house." And like a room, it requires space: at least 80 square feet for a tub, sink, shower, and luxury feature such as a whirlpool bath—but bigger is better.

Master baths are frequently connected via master suites, which might include a dressing room and walk-in closet or dressing room. In addition to being functional, these spaces help to buffer the sound of water running and cabinets opening and closing. "You want to protect the sleeping portion from activity in the bathrooms," Dillman says.

Because space is usually abundant, the number and location of fixtures are a matter of personal preference and potential plumbing problems. Dillman gives special consideration to the placement of the bathtub. Because the tub doesn't occupy much upper-wall space, it can be used as an opportunity to add windows, bringing in natural light, improving ventilation, and allowing bathers to take advantage of views.



IDEAL The typical master-suite layout includes separate but equal grooming stations. **BELOW** In the same bath, a dressing room acts as a buffer zone between the bathing and sleeping areas.



MORE TIPS Separately the focal point of a master bath, an open air water treatment to capture light and views. This bath's dramatic natural process also glows above wall and features a bench inside the stall.

SAMPLE PLAN/FIVE FIXTURES



With a tub, shower, toilet, and double vanity, a master bath is the sweetest in luxury. At the same time, it's also the most for natural light. Windows make bathing more pleasant and also help ventilate humidity and odors.

For more on planning, plumbing, and painting, go to www.thisoldhouse.com.
AMERICAN ONLINE Keyword: This Old House and type "making baths work" in the search bar.



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Sliding-Door Tune-up

Go from sticky to smooth in a few easy steps

BY JOSH GASKOFF



You shouldn't have to muscle a sliding patio door to get it to glide along its track. A slider should move easily enough for you to open it with one hand while balancing a round of drinks in the other. If you have a balky patio door or sliding screen that sticks only when you juggle it along the track, it's easy to get things rolling again with a quick tune-up. Dirty rollers are the most common sliding-door gotch. "Mud, bird, and hair get ground onto the track," says Joe Gagliano, who repairs about 50 sliders a year as service manager for Reg's End Lumber in Darien, Connecticut. "All that dirt clogs the rollers underneath the door." The remedy, which he demonstrates on the following pages, takes about an hour and works for wood, vinyl, and aluminum doors. *Appliances pros—*for anything from a faulty hatch to worn washers/top pegs—*are available from retailers that sell new doors of the same make.*

If you follow these steps and the door still doesn't slide, it may be a sign of a poor installation or an underlying structural problem, like an undersized header above the door or a rafter sill beneath it. Hire a remodeling contractor to diagnose the problem and make the necessary fixes. But if you get the old door sliding like new, it's simple to keep it that way: "Vacuum the track well whenever you clean the room," Gagliano says.

Over matter for Gagliano checks for assembly a sliding door slider after giving it a one-hour checkup.

This picture makes you wonder:

- ☐ a. Where's my mop?
- ☐ b. Where's the take-out menu?
- ☐ c. Where's my tool box?



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Remove the Door



1. Lay a drop cloth on the floor and pop off the two plug covers (the roller adjustment screws) at the bottom of the old top-door frame. (There are sometimes located in the edges of the door) Insert a flathead screwdriver into each hole and turn the screw all the way counter clockwise (loosen). This releases the rollers freeing the door.



2. Outside, set up a couple of sawhorses with ends. Take down any remaining gills, dividers, or slaps. Push the door fully open and remove the head stop by backing out its screws (loosen). Don't leave the door unattended without a stop; it can fall.



3. While standing inside, lean the top of the sliding door panel toward you and lift it off the bottom track (loosen). Get the panel on the sawhorses. Caution: Sliding doors are heavy. Make sure to bend your knees to take the weight off your back, or recruit a helper.

Clean and Lubricate Tracks and Rollers



1. Use a flathead screwdriver to gently pry each roller from its pocket in the bottom of the door (loosen). (Rollers are typically held in by slots and the weight of the door.) If they are bent or broken, replace them with new roller assemblies, which cost about \$10 each.



2. Remove any dirt from the rollers, then clean them with alcohol and alcohol and a rag. Lubricate only with silicone spray (loosen), which doesn't hold dirt. To reinstall, align each roller's adjustment screw with its access hole and tap it into the assembly with a hammer, using a wood block to protect the wheels. Once they're seated, retract the rollers as far as possible.



3. Wipe the head track and the rubber foot of the removed head stop with alcohol and spray with silicone. Silicone keeps debris from the bottom track, then manually brush with alcohol. The bottom track needs a more substantial lubricant than silicone; rub it a few times with a block of paraffin wax (loosen).

(continued on pg. 11)



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Spray and Wash

With today's multi-jet showers, getting clean is only the beginning

BY DAN DICLERICO

Nothing beats the pulsing pleasure of a steaming hot shower jet. Except, of course, the double pleasure of two steaming hot showers jet. There is better still, and that goes—well, you get the picture. “Today’s showers aren’t just about getting clean,” says Michael Winkler, senior product manager at high-end bathroom fixture manufacturer Kohler. “They’re about creating a relaxing and rejuvenating environment.”

Sites of male jet spas are taking all in nature and more homeowners turn themselves to showers with as many as a dozen water sources. That might include a couple of showerheads (one for him, one for her), handheld sprays, a cascading waterfall, and half a dozen body jets. The final effect is not a shower as much as it is a head-to-toe sensory event. For ideas about bringing this experience to your bathroom, turn the page.

Viewed from above, it's easy to see where this shower gets its energizing power: four water-activated body sprays. Delta's Select is Delta's unique multi-jet shower system that at \$1,000

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Custom Designs

With a customized shower, you pick the individual features you, along with a licensed plumber, position them where you want—a showerhead here, a body spray there, and so on. The approach is best suited to new construction or gut jobs, since you can take full advantage of the exposed plumbing. A standard five-jet system (showerhead, handfield shower, three body sprays, and thermostatic mixing valve) starts at around \$1,300; prices increase with design complexity.



A luxurious red enameled stall is outfitted with a fixed showerhead, hand shower, and six body jets. An electronic control panel lets bathers turn the water on and off and adjust temperature and intensity with the touch of a button. Features and control panel, \$7,985; www.credentialedshowers.com



This eight-gallon bath has his-and-her showerheads, plus three waterfall jets that unleash a combined 80 gallons of reticulated water per minute. Waterfall system, \$4,000; www.aestheticshower.com

Modular Retrofits

Shower panels—modular units with the water fixtures already built in—are ideal retrofits and cost between \$1,800 and \$3,000. Simply connect the pre-plumbed panel to your existing hot and cold water lines, and you're ready to go.



An sleek as a runway model, this freestanding 5-foot-high panel is made of stainless-steel mesh and includes a showerhead and angled body sprays. Three shower options from Herington, starting at \$2,800; www.herington.com



Korin's water tower and console with a pair of telescoping showerheads that open from 5 to 75 feet high: a hand shower and two body sprays on two movable tracks. All components can be individually adjusted. Waterfall: \$3,420; www.korin.com

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Ready-to-Install Units

Whole-unit systems are perhaps the most convenient way to upgrade your shower—everything's included, right down to the acrylic shower pan. Prices range from \$4,000 for a basic unit to just over up to as much as \$20,000 for a unit with a steam generator and built-in TV.

This 6-foot-by-22-foot shower stall features two showerheads, two waterfalls, a whirling 36 body jets, a steam generator and an optional CD stereo system. J-Dream is starting at \$13,054. www.jdream.com



Simple Shower Upgrades

For a taste of the spa experience without remodeling your shower, here are just a few of the ways to choose finesse.



Mood-enhancing "chroma-therapy" matrix module relieves tensioned muscles in this light show of a showerhead. Flexible light beams (blue to green to yellow to white) shine through the fixture's 210 spray orifices. The ChromaLight Shower. \$2,500. www.onlineshower.com



Tripling your water coverage is as easy as replacing your existing showerhead. Back of the ShowerBuddy's three heads (top fixed, one hand-held) has its own on/off and massage controls. Captain's Quarters is chrome. \$149. www.showerbuddy.com



Revelers bring the bubbly delight of a Jacuzzi spa into the shower. Mounted vertically, these fixtures offer the full coverage of body sprays around 18 jetquartz jets. Best suited to zero-carb showers, Hareington's Rainfall comes in nickel, chrome, or brass finish, starting at \$190. www.hareington.com/products.htm

For more ideas on designing and decorating your bath, go to www.thisoldhouse.com or America Online Keyword: This Old House and select "Bath" in the Know-How section.

Now for a Splash of Cold Water

Expensive to begin with, luxury showers come with some additional costs, says This Old House plumbing and heating expert Richard Wetzel. First off, because the multi-jet systems pump out so much water—10 to 30 gallons a minute—you'll need an 80- to 120-gallon water heater (versus the standard 40-gallon unit) if you plan to shower for more than

10 minutes. Second, you may have to replace your standard 1/2-inch supply lines to the shower with 3/4-inch or even 1-inch pipe to handle the volume of water at the pressure that's required. Depending on the number of jets, drain capacity may also need to be upgraded. Ignore these potential up-front requirements, says Richard, and instead of a shower you may end up taking a bath.

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Choosing and using handsaws

In this era of power tools, hand-sawing might seem to be a waste of time. But a well-chosen hand saw is great for small jobs like cutting moldings or trimming wood while you're perched atop a ladder. Quiet, portable, and accurate (with a little practice), a hand saw is an indispensable tool.

Traditionally, saw teeth have been designed to cut either with the grain (ripping) or across it (crosscutting). Western-style saws—i.e., American or European—cut on the push stroke and have different-shaped teeth from Japanese-style saws, which cut on the pull stroke with a thinner blade. (See "Baring the Teeth," page 84.)

These days, however, manufacturers have created

hybrid saws that combine chip and crosscut. Some cut on the push stroke and some on the pull. That's not to say there isn't still a place for saws with traditional rip and crosscut teeth, which excel at certain tasks. It's worth laying out \$20 to \$25 for a multipurpose saw, \$25 to \$30 for a good Japanese saw, or even digging through Dad's workshop for a classic Western-style model.

All these saws do best used with a smooth and steady stroke, which allows the weight of the tool to do most of the work. To minimize splintering, push a Western saw into a board's good face, but pull a Japanese saw through a board with the good side facing down. Turn the page for more on these toolbox stalwarts.

PHOTOGRAPHS BY MICHAEL HEISS

**"I'VE NEVER BEEN
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A MAN WHO TRANSPORTED HIS HOUSE FROM FIRST STREET TO SECOND STREET

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2) Dowsel saw

BEST FOR: Very fine double cuts for cabinetry and furniture-making. **SHOWS:** Japanese saw with a 26 1/2" blade that cuts on the pull stroke and leaves a very narrow kerf, or tear cut.

Specialty

1) Azabiki saw

BEST FOR: Slim pre-ripped plunge cuts in the middle of a board for electrical boxes, switches, etc. **SHOWS:** Japanese saw with a thin, laser-cut blade 30 1/2" long and 10 1/2" across that cuts on the pull stroke. No starter hole necessary.

3) Coping saw

BEST FOR: Curves and intricate shapes in solid wood, plywood, or plastic. **SHOWS:** Saw with a standard, 18-inch replaceable blade. Blade is mounted to cut on push or pull strokes.

2) Flush-cutting saw

BEST FOR: Cutting plugs, dowels, and tenons flush with the surrounding surface. Delicate work in tenons and other fine materials. **SHOWS:** Double-edged saw, with 20 1/2" on both sides of the very flexible blade. Made to cut in either direction.

4) Keyhole saw

BEST FOR: Current holes in plywood or solid wood for pipes or electric damage walls, roofs, and built-in cabinets. **SHOWS:** Pistol-grip saw with interchangeable blades for different materials. Features sliding a starter hole. Cuts on the push stroke.

BARRING THE TEETH

Saw teeth are measured by the number of teeth per inch (tpi). The fewer the teeth, the more aggressive the blade; the more teeth, the finer the cut. Most saw teeth have "set," which means they tilt alternately left and right to make a saw cut (kerf) about wider than the blade, keeping it from binding.

Western-style rip teeth (1) have a chisel-shaped tip, which lifts and peels wood fibers. Crosscut teeth (2) are beveled to cover wood across the grain.

Japanese crosscut teeth (3) are long and slender with a triangular facet at the tip, while the rip teeth (4) are further apart and scabbly pointed.



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Sliver of a Sink

It's a prep sink, a bar sink, a beverage cooler, a conversation piece. Kohler's 8-inch wide Underline Though sink can fit in the back of a counter or on an island to bring added functionality to the kitchen. The stainless-steel sink is 8 inches deep and comes in four lengths: 20 to 62 inches. \$300 to \$1,100. 800-455-4837, www.kohler.com



Hip to Be Square

Round showerheads are so... predictable. The OES® shower system from KWC features a tube-shaped square hand shower and geometric pressurized air jets. The full line also includes soap dishes, towel bars, and toilet paper holders. Hand shower with holder \$239. tub spout \$219 to \$239. 877-522-5281, www.kwcusa.com



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No more crouching in front of the dryer with SmartLoad, the first full-size top-loading dryer. Kvaus says it's a product. The drum tumbles in both forward and reverse, so garments come out less wrinkled and items don't get tangled into twist-in-the-middle ropes. Fisher & Paykel about \$200. 800-840-0384, www.fisherpaykel.com



Counter Culture

Wood for kitchen countertops? Sure, says Oak & Ivy, which customizes repairs counters in 20 types of hardwood. Kelly says there's 13 to 15 feet on 1 inch, come with 10-minute repair profiles. The 1 1/2-inch-thick countertops last most edges and embedded steel pull-down rods for hot pans. All counters are finished with a specialty lamp oil product for water resistance. About \$15 to \$18 per square foot, 404-302-8628, www.oakandivy.com



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If you want cabinets with the low maintenance and affordability of vinyl surfacing, you usually have to settle for a limited palette of whites, beiges, or woodgrains. Not anymore. Ultrasoft gives you with Gloss Red, the newest in its Densley line of thermofoil cabinets, which are made by heat-laminating a decorative vinyl-compound sheet over an MDF core. Cabinets have full-swing doors and drawer fronts and chrome-tone interiors. An shows, \$3,000, 800-243-4242, www.ultrasoft.com



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You can have 20 people in dinner and wash every place setting in one load in the first 30-inch dishwasher designed for home use. It holds 40 percent more than a standard 24-inch model and has an adjustable rack system, two drawers inside, and flip-down side shelves for double stacking. And all this commercial-style convenience can be customized with a front panel that matches your cabinetry. Deen \$2,499, 800-763-0390, www.deen.com

continued on pg. 70

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NEW PRODUCTS



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Laundry Without Agitation

Washing done away with the traditional central agitator is the Neptune TL, top-loading washer. Instead, wide-mounted funnels gently swirl clothes clean, the agitator also moves more space for bulky items. The high-efficiency will use 40 percent less energy and 60 percent less water than standard top-loaders. Neptune dryer also available. \$290 to \$1,290. 888-482-6862. www.maytag.com

You can get product information on all of our TV product lines. Go to www.800askusa.com or **ASK USA Online Keyword: This Old House** and select "Resource Directory" from the Tools & Services box.

Looks Cool, Feels Cooler



With its built-in lighting and control panel that lights up when you touch it, the futuristic combination wall-mountable, touch-light appearance. But the feature that sets it apart is the "cool-touch" door which stays cool to the outside so water from hot a gets inside (3000) making washing dishes available. Hit the market in early 2004. 708-601-1156. www.electrolux.com



Sculptured Surfacing

Quick wallcovering gets texture with Gae-Peter panels from Corbin. (Pictured a Plow Talk, one of five available patterns.) The 3-by-18-inch panels are designed to be used on vertical surfaces such as backdrops and shower walls. Each pattern comes in five stock colors but can be special ordered in any Corbin color. \$25 to \$27 per square foot installed. 800-454-7426. www.corbin.com

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Tile Style

Humble grid becomes a star when it's between Glodagh's ceramic Sheri tiles. The 4-by-4-inch tiles, which come in a palette of six muted colors, have tapered corners that leave a wide reveal, creating a striking geometric pattern. The complete Glodagh Collection for Ann Sacks features four tile designs, plus bath fittings and accessories in stainless steel and wood. About \$20 per square foot, 800-219-8432, www.amsacks.com



Neo Retro

Not just for an 80-year-old, American Standard has dusted off designs introduced in 1922 and updated them with modern technology. The Standard Catalogue includes three retro styles—classic (white), pedestal, and drop-in—4 bathroom and toilet fixtures, faucets, and accessories. Even the look is original. In white only. Catalog \$10. Nexus \$219. 800-526-2757, www.americanstandard.com

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1 of 17 Satin Colors

In two-acre lot, with a synthetic dirt top, concrete milled oak and ponderosa pine floors, and, this time, smoke alarms (and no asbestos for squirrels). "I know we got lucky," he says.

Unfortunately, few people can say the same thing. As many as three quarters of U.S. homeowners are carrying insurance policies that don't cover replacement cost of a fire or more fires that hit home, according to a study released in 2002 by Worcester, Massachusetts-based Mass Mutual & Southfield. To make matters worse, those policies are underwritten by more than 35 percent in many cases.

The epidemic of underinsurance is relatively new. Until the mid-1990s, most standard homeowner's policies guaranteed full replacement for the building and at least 95 percent coverage for its basic contents, such as furniture, electronics, and clothing, no matter the extent of the damage or the value of the policy. In recent years, however, faced with larger and unexpected losses from wildfires, hurricanes, and mold, most insurers have abandoned this approach. Now only a few companies provide full replacement policies, at much higher premiums. Instead, the typical policy pays out a maximum of 125 percent of the home's actual value and includes an inflation guard that limits coverage about 2 percent a year—just enough to keep pace with construction costs, which have been rising at an average of 3.5 percent a year nationwide, according to the Costar Bureau.

The focus on remodeling is also bringing voters out politics up short. Americans spent about \$200 billion on renovations in 2002. By an estimated 60 to 75 percent of homeowners failed to increase their insurance coverage to reflect the improvements, according to the Independent Insurance Agents and Brokers of America. "In many cases, rising construction costs and renovations have added fifty to one hundred percent to the replacement cost of a home since it was purchased," says Robert Fleming, chief economist at the Insurance Information Institute. "This often the only time people think about their homeowner's insurance is when they first get a mortgage. That's like playing Russian roulette."

Here's how to make sure you have adequate coverage and so the most time keep insurance premiums to a minimum.

Insuring Old Houses

When it comes to older and historic homes, replacement might mean re-creating a colonial-era window or a hand-carved balustrade from the 1850s. Most insurers don't cover these properties. But a couple do: Liberty Mutual Group of Insurance Co. and Farmers Real. Premiums typically run at least 15 percent above standard policies.

Bottom line: Understanding such guaranteed-replacement policies, insurance companies treat historic-house applicants to produce a complete and detailed listing of every item and feature included in the policy. In the event of a loss, the claims agent works closely with the homeowner throughout the repair, making sure that the replacement is as close to the original as possible. In addition, historic-home insurance policies contain some key benefits beyond full replacement value that standard policies lack: open drops, limiting minimal coverage for fire spread out of the house during work, more extensive payouts for loss of value

1 GET AN ACCURATE ASSESSMENT OF YOUR HOUSE'S VALUE
No insurance agent can help you determine the accurate cost of coverage you need, but he may if the agent simply assesses the value of your home using a formula based on square footage and number of rooms. That's not precise enough. Replacement costs vary widely depending on where the house is located and the materials used in construction. For example, the average cost of building a house in most parts of Alabama is about \$63 a square foot, while in southern California it can run as high as \$150 a square foot. A custom-built home with top-of-the-line materials can cost \$300 to \$400 a square foot to replace, because plaster walls and hand-laid floors are much more expensive than drywall and carpeting.

To make the most accurate appraisal, an agent must thoroughly inspect the house and the neighborhood, and plug the information into a home valuation software that matches the data against regional variations in labor and material costs. Remember that the final figure will likely be less than the actual value of the house, because the hard-to-determine items are not insured. To double-check your agent's assessment, you can get an independent evaluation by an appraiser, who will verify charges between \$200 and \$300 for this service. A less expensive alternative is to ask a local contractor to provide an estimate of what it would cost to rebuild your home.

If after a thorough assessment you have to tinker up the lower end of value of your house, expect premiums to rise between \$2 and \$4 for each \$1,000 increase in coverage.

2 INCREASE YOUR DEDUCTIBLE

Typically, insurance policies carry a \$250 deductible—you pay the first \$250 of damage, the insurer pays the rest. But if you can afford to take a big bite out of the risk, a larger deductible can significantly reduce the premium. On average, you can save about 12 percent a year on your homeowner's policy with a \$500 deductible, 34 percent with a \$1,000 deductible, 36 percent with a \$2,500 deductible, and 37 percent with a \$5,000 deductible.

also: wind, ordinance and law protection, which covers upgrading the house as necessary during a repair to meet current building codes.

Not surprisingly, all these provisions make insuring an old home a pricier business. While many new homes sell for more than their replacement value—and, by extension, more than they're insured for—that isn't the case with older ones. Costly craftsmanship labor and scarce materials raise the price of restoration to such a high level that insurance policies valued at less or more than the market value of the house seem absurd. "The end per square foot on a historical house is significantly more than even a custom home," says Mary Ann Smith, a vice president at Double. "People have to be prepared to pay to protect their houses. But this isn't a problem for most historic-house owners. Because security they only want to protect the property's integrity. That's why they bought it in the first place."

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"Often the only time people think about their homeowner's insurance is when they first get a mortgage. That's like playing Russian roulette."

—Wesley Hartman, Insurance Services Director

1. LIMIT YOUR LIABILITY

If someone dies on your driveway and you aren't adequately insured, it could wipe you out financially. Medical bills and legal fees, if that's a lawsuit involved, can run in the hundreds of thousands of dollars. For that reason, experts strongly suggest that homeowners set aside on liability insurance, which covers the costs of personal injuries and damages to other people's property in or around your house. It's a relatively inexpensive safety net, especially if you have a lot of assets to protect from litigation.

Basic homeowners' policies provide about \$100,000 in liability coverage. But increasing coverage to a more practical \$1 million will only hike the premium about \$40. Liability protection can be more expensive for people who have potentially dangerous features on their property, such as a swimming pool. In those instances, an umbrella liability policy—a separate rider to basic insurance that covers an individual's home, rental property, and automobile for \$1 million or more—is recommended.

2. PROTECT YOUR PERSONAL POSSESSIONS

Homeowner's insurance covers most basic contents of a house, such as furniture, clothing, and electronic equipment, at 50 percent of the value of the policy. Many people opt to increase that to about 70 percent, which has little effect on premiums. One of a landowner's most valuable possessions is the house itself. Standard policies, however, are also not fully protected by basic homeowner's policies. Before paying, for instance, is limited to \$1,000 in coverage for most items. To adequately insure these items, a rider or "floater," which costs about \$77 per \$1,000 in coverage, must be added to the policy. "People are usually unaware of the restrictions on resident-owned but valuable in their policies," says William Bleid, director of large accounts and personal lines at Insure.com. "And often when they find out, they think that Insure.com was too much. But since thefts are more likely to occur than a house being completely burned to the ground, it's foolish not to protect the most expensive contents in the house."

3. COVER THE COST OF BUILDING-CODE COMPLIANCE

Increasing historic and landmark houses raises a separate set of issues for "listing" Old Houses," page T34, but any home that is more than 20 years old has fallen behind the current municipal building codes related to structural design, retrofits or storm protection, wiring, plumbing, and other safety issues. If the house has to be fully or partially replaced, the cost of improvements required to meet current regulations will most likely not be covered by standard homeowner's insurance. The coverage only replaces what you had. Luckily, check with the local building department to find out whether codes have changed significantly since your home was constructed. If they have, consider purchasing upgrade coverage, sometimes called ordinance and law coverage, which protects against these additional replacement costs for about 5 percent of the actual premium.

equipment or structurally sound materials used in reconstruction.

Not least of all, an annual insurance checkup may be an opportunity to shop around for a better price through online underwriters. "It takes only a short time to compare your insurance needs each year," says the Insurance Information Institute's Hartman. "And the comparative of the savings that can be gained is so obvious that the coverage is adequate could pay off in a huge way."

To learn more about insurance, writing, and the business of home ownership, go to www.kirkbride.com/resources or AmericanOnline.com. Keyword: "This Old House" and search "Managing Your Home" in the Know-how section.

4. EARN PREMIUM DISCOUNTS

From the simplest security and safety measures—deadbolts, basic burglar alarms, and smoke detectors—can bring discounts of 5 percent off from most insurance companies. A more sophisticated home-security network linked to an outside 24-hour monitoring station can cut yearly premiums by as much as 20 percent. Some insurers offer discounts of as much as 10 percent for people who are 55 years old or older. In addition, retired homeowners who are at least 55 years old might qualify for as much as a 10 percent reduction in premium, or the theory that people who own homes for well over 10 years before they do too much damage.

Another way to save big discounts are available in roofing. Upgrading to impact-resistant shingles, which can withstand damage from hail and high winds, can earn as much as 27 percent off annual premiums, according to the Federal Alliance for Safe Homes.

5. KEEP YOUR POLICY CURRENT

Updating your homeowner's policy is not a routine activity. Insurance experts recommend that you review your coverage each year when the policy is up for renewal. If you've undertaken a major renovation during the past 12 months, you can increase the value of the replacement, and if you sold a portion of your, you can drop some personal effects coverage. You may also be able to take advantage of new discount programs for safety

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Glazed ceramic tile fills the space between the kitchen's granite counter and cherry cabinets to create an attractive, durable backsplash.

Installing a Tile Backsplash

BY JOSEPH TRIGGS PHOTOGRAPHS BY KATHLEEN SMITH PHOTOGRAPHY

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Overview

In the design of a kitchen, seldom is enough thought given to the narrow strip of wall that runs between the counter and upper cabinets. This highly visible space—the backsplash—is usually just painted a neutral color and forgotten about. And that's too bad, because it doesn't take much more than a few boards of glued tile and a few weekends to bring this seemingly dead space to life.

In the kitchen shown here, we transformed this blank space into a beautiful ceramic tile focal point—one that will take many more years of cooking splatters and soapy scrubbing than the painted drywall that was there before. The backsplash features a tiled mural, measuring 20 by 25 inches, behind the cooktop. It was created by combining 8 by 8-inch field tiles, 6 by 8-inch

decorative tiles, and narrow lattice border tiles glued directly to the drywall. Cementitious backboard is a superior substrate for tile and should be your first choice for new work (and the only choice for bathrooms), but it's not necessary here.

The tiles are adhered to the wall with tile mastic, which is a specially formulated, ready-to-use adhesive that doesn't require mixing. It's stronger than tile-setting mortar (known as "thinset") at holding tile to a vertical surface. However, before troweling the mastic onto the wall it's very important to lightly hand-sand the painted surface with 60-grit sandpaper, without sanding away the paint. This often-overlooked step roughens the surface, greatly increasing the bond of the mastic to the wall.

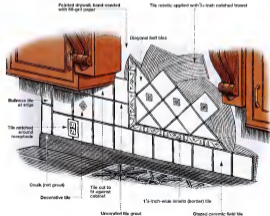


ILLUSTRATION BY BRECCY KENNEDY

Step by Step

1



Prepare the wall

- Remove all the switch plates and outlet covers from the backsplash area.
- Hand-sand the wall with 60-grit sandpaper to roughen the painted surface, then wipe off the dust with a damp rag.
- Measure and mark the exact center of the mural's visual focal point at the counter level (here, it's the range).
- Using a heavy pencil and a 2-foot level, draw a perfectly plumb vertical line through the center mark (above).

TIP: Lay out (dry-lay) your tile pattern on the floor first, to make sure it will fit evenly on the wall.

2



Apply mastic

- Scrape some tile mastic out of the bucket with the edge of the V-notched trowel.
- Holding the trowel at a slight angle to its long edge, use a sweeping motion to spread the mastic across the wall (above), covering only an area large enough for eight tiles.
- Look for any bare spots and fill them in with mastic.

TIP: Check with the tile dealer to make certain you're using a power with the correct-width notches for your mastic.

5



Set the decorative tiles

- With a geometric mural like the one shown here, it's important to dry-fit all the tiles to be sure you have all the pieces cut to the right size.
- Apply mastic to the mural area on the wall and set the tile into the mastic, using your original plumb line to corner the design.
- If appropriate, establish the outline of the mural with lattice border tiles, pressing them into the mastic along the edges of the design (above).

6



Notch tiles with a wet saw

- Mark any tiles that need to be notched around a cabinet corner, switch box, or electrical receptacle.
- Lay the tile on the sliding table of a rented motorized wet saw (dealer for shaped using) and push it forward into the diamond-shaped blade to cut one side. Pull back the table, rotate the tile, and make the second cut (above).
- Use tile spacers to remove any material in the notch.
- Finish tiling the backsplash. On inside corners, butt the edges of the tiles against the tiles on the adjoining wall, leaving room for grout. Install substrate tile at open ends of the backsplash wall as the legs if there are no upper cabinets for the tiles to butt against.

3



Not the field title

- 4 Start setting the field tiles at the bottom of the vertical center line. Place the edge of the first tile right on the line and make sure the base of the tile is parallel with the edge of the countertop for existing 4-inch backsplashes, leaving just enough space for a bead of caulk.



7

Fill the tile joints with grout

- Allow mastic to dry overnight.
- The best mix: mix a batch of unadorned tile grout (unadorned means no water) into a slushy bucket, following the directions on the carton.
- Scoop some grout out of the bucket with a rubber grout float and shove it across the surface of the tile diagonally to the grout lines (see page 10).
- Pick the grout deep into the joints, but don't get any into the seam between the tile and the countertop or against 4-inch backsplash.

4



Qvt tiles to fit

- When you get to a cabinet or pattern edge that requires you to trim a tile with a single straight cut, place a full tile in the space and mark it.
- Using a score-and-snap tile cutter, score the tile once (strongly) with the cutting wheel.
- Carefully snap the tile along the score line (once).



8

Clean and cook:

- After grouting the entire backplate, clean the surface with a soft sponge and clear water, leaving the sponge alone. Wipe diagonally to the grain, less so as not to just dry grout from the joints.
- Wait 30 to 45 minutes for the grout to set and for a hazy film to appear on the tiles, then buff off the haze with a clean, dry cloth until the tiles shine.
- Grout a thin bead of joint-and-like mastic, the same color as the grout, into the joint at the very bottom of the backplate, in the corners, and between the tiles and the cabinets. Smooth with a wet-finger (see).

Tools



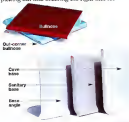
- | | |
|---|--|
| <ul style="list-style-type: none"> 9. Unsanitized or acrylic 10. Polyethylene film mulch 11. Gallons for every 30 to 40 square feet 12. 2-foot level 13. Bucket and sponge 14. Clean cloth and 90-grit sandpaper 15. Tape measure 16. Rubber-grip flat bar 17. Generator (500 W) 18. Labeled (5-gal.) tin 19. Ceramic field tile 20. Tile spacers 21. 1/2-inch V-notched trowel 22. Gooding gun with 1/4- and 3/8-in. nozzles 23. Screen-and-rinse tile collar | <p>NOT SHOWN</p> <p>Sulphosa tile</p> <p>Concrete drop cloth (to protect floor and surrounding)</p> <p>OPTIONAL</p> <p>Motorized wet/dry vac for about \$35 to \$60 a day, plus blade rental (is invaluable for gutters and other complex cuts).</p> |
|---|--|



Tile Buying Tips

Ceramic tile comes in hundreds of sizes, styles, colors, and patterns. Here are a few guidelines for picking out and ordering the right tiles for your kitchen backsplash.

- The best tiles for a breakfast nook are glazed 4-by-4, 6-by-6, or 8-by-8 subway tiles. Avoid unglazed tile, which will quickly stain from kitchen grease.
- Light tiles will brighten up a kitchen and make it look clean, while dark colors will give a large space a cozier feel. Don't murmur over a stove or sink; add visual interest and provide a focal point for the room.
- Tiles are sold by the square foot, for just about \$2 to over \$42, with accent coating between \$5 and \$10. Given your tile dimensions, a good tilecalculator should be able to calculate how much tile you need. Or you can figure out the square footage of the wall yourself (length is inches x height in inches = 144), then add 15 percent to take into account patterns or tiles you'll need to cut. (Most retailers allow you to return unopened tile boxes.)
- Accent tiles, such as mosaics, metal diamonds, and decorative tiles, are available everywhere.



Imitates the primary field tiles and any decorative tiles, yet also used sporadically shaped tiles. **Butterfly tiles**, which have one rounded, glazed side to create a finished edge, are most common. **Out-camber butterfly tiles** has two flattened sides. **Rose tile** (also rose in most countries) projects out at the bottom, though it's almost always used where it will receive the face, it could come in handy to minimize a large gap behind a counter. **Serinary base tile** is also buttressed on the top. **Rose angle tile** is buttressed on one side as well as along the top. **V-grope, ribbed cone, shell relief** corners are for rounding corners and edges and are easily oriented for hardscape projects.



THIS OLD HOUSE

The Heart of the Home

BY RICHARD TRETHEWEY

With all the pages devoted to kitchen design in this issue, I'm reminded of an exhibit I saw years ago at the National Heritage Museum in Lexington, Massachusetts. It traced the evolution of kitchen technology from 1713 to the present, and it made me realize how much things have changed for the better at a relatively short time.

The earliest Americans gathered around a large central hearth where all the cooking, roasting, and boiling happened. Eventually they built separate basement or backyard kitchens, the domain of servants who carried water from an outdoor pump and prepared meals with just a couple of worktables and firebranding cupboards. Cold storage was either an ice house (in the North) or a spring house (in the South).

The kitchen we know is a fairly recent invention. Stoves and sinks didn't show up until the mid-19th century, and even then the range was wood- or coal-fired and the water was often hand-pumped. Late-19th century Victorians took the kitchen out of the basement (and outfitted it with an icebox), but it didn't acquire a gas stove or hot and cold running water until the start of the 20th century. The late 1880s also saw the invention of interesting gadgets like eggbeaters and peanut grinders. But the real revolution came in the 1930s and '40s, when electricity became standard. That's when you started to see refrigerators, mixers, coffee makers, toasters, and other plug-in helpers. Built-in replaced flammable cabinets, and the models of organization.

By the 1940s, the family began to return, eating breakfast together at a small corner table. As the kitchen grew more and more social, new designs added seating. Counters with stools showed up in the next decade, and by the '60s we had the great-room kitchen—a living room and food prep area all in one. All the while, invention to assist the homemaker got more sophisticated: electric stoves in the '30s, dishwasher in the '40s, side-by-side fridge and freezer and garbage disposal in the '60s, and the microwave in the '70s. (It's funny that these innovations drew large numbers of the media, like me, at home.)

Now we have kitchens so complex that there's little need for a dining room—or a living room, for that matter. Everything from high-speed ovens and radiant heat to computers and televisions provide ultimate comfort. The family is back, just like in the early American home, only this time the appliances are meant to do most of the hard work. We've come so far in kitchen technology, and yet we're right back where we started: among our loved ones in the heart of the home.



This Old House planning and hosting expert Richard Trethewey is amazed by how the American kitchen has changed from a smoke hearth room to a sophisticated gathering spot with electronic wonders.

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fantasy islands

From under-counter wine coolers to pop-up TVs, there's practically no limit to what you can put in a kitchen island

BY BARBARA GARLIN

Kitchen islands are marvels of versatility. With space for cooking, cleanup, storage, and seating, they've morphed from old-fashioned farm tables into modern, multi-purpose work centers. "Today an island can do so much more than provide counter and storage space," says Geneva, Illinois-based kitchen designer Dan McFadden. An island can be plumbed for a sink, wired for any number of electrical appliances, have gas lines and vents installed for cooktops and grills, and be designed with multiple counter heights for comfortable working and eating. "The options are practically limitless, so you can incorporate exactly the features you want," says McFadden. The islands shown here and on the next four pages lay out some of the many possibilities. Each packs an astonishing number of amenities, from dishwashers and wine coolers to baking centers, recycling bins, dining bars, and more.



Carved pineapple foot



Built-in wine rack

FURNITURE FLOURISHES

With decorative pineapple feet, open wine racks, and bow-front cabinets, this butcher block island looks like a piece of fine furniture. But it's ready for serious KP duty with a microwave, a pull-out trash bin, and storage of drawers for pots, pans, and cutlery. And at 40 1/2 by 3 feet, the work surface is big enough for a family of cooks.



Microwave slide



Curved wood cabinet



Island bin with Plexiglas lid



Lift-up island platform



Refrigerator drawer

A ELEGANT MULTITASKER

Styled like furniture, with columns, corbels, bowl-front cabinets, and a top of rounded edge solid granite, this island works for casual dining as well as for grand buffet service for a crowd. The counter holds a

solid sink, and the painted-and-gilded base conceals a bread bin, a refrigerator drawer, a baking center with a lift-up mixer platform, generous cabinet space, and open shelves for cookbooks.

PHOTOS: KATHY LAMBERT FOR THE KITCHEN



WINE-AND-CHEF DESIGN

With its mix of materials and feel of antiques, this 4½-by-7-foot island serves coffee and flows wine. On the cook's side (lower panel) the stainless steel work area holds a cooking prep sink, and butcher-block and granite cutting boards. The breakfast overhang is made of glass. The base of the island is plywood and includes a wine cooler, a warming drawer, and deep drawers for storing pots and pans. The stainless steel range hood does triple duty: also serving as a light source and a alcohol rack.

Plan Your Dream Island

A ready-to-install island made from stock cabinetry with a laminate top and connectors for drainage and power starts at about \$600 at home centers. Custom-made ones can cost thousands. Whatever way you go, keep in mind these considerations:

WHERE TO PUT IT A central island in the middle of the kitchen takes about six to eight square feet of space, bringing key work zones closer together and reducing the size of the work triangle between the sink, stove, and refrigerator. A perimeter island is best in a crowded kitchen/breakfast room, where it can serve as an eye-catching room divider as well as extra seating for family and friends.

CHOOSING THE SIZE AND SHAPE As a rule, an island should provide at least 36 inches of continuous counter for each cook and give 42 to 48 inches of clearance on all sides—plenty of room for two people to move around without bumping into each other. While the basic rectangular design fits the workhorse, islands can be shaped like bannisters, horseshoes, or ovals. They can also be wrapped around a load-bearing post or angled to face an adjoining room.

WHAT TO PUT IN IT Think beyond just kitchen appliances. A generous island can also house a TV, computer station, or telephone desk. The number of appliances and amount of storage you include in the design is a personal choice, but allow space between key activity zones for long-handled pots to be set down as bowls and ingredients in the hot mix.

PLANNING THE HEIGHT Incorporating different levels within an island ensures that activities such as cooking and dining are comfortable and convenient.

CHOOSING MATERIALS TO CHOOSE Decide how you'll be using the countertop before settling on a material. Marble and granite are ideal for baking. The steel stainless steel are tough and heat-resistant. Hard-wearing maple makes an excellent cutting board and work surface.

MAKE SURE LIGHTING IS SUFFICIENT Install at least one light for every two feet on the island.



A CENTER OF ATTENTION

Despite its small size, this granite-topped, bar-shaped island does a lot. It helps define the kitchen and organize traffic flow while providing family counter space from all directions. The cabinet beneath adds extra storage.

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↑ FLOATING ISLAND

Where square footage is limited, a movable island on locking wheels boosts a kitchen's efficiency. This compact 30-by-20-inch unit has a butcher-block top and a storage cabinet below. It rolls to wherever it's needed—to serve as an extra work surface in a project room or as a buffet or bar for entertaining. When not in use, the island can be stored under a counter or off to the side end out of the way.



▲ STORAGE POWERHOUSE

In a kitchen with limited cabinet space, a 30-by-40-inch island creates a useful food prep station and storage workarea positioned between the countertop and the sink. Opposite the sink is an under-cabinet suction oven, plus a roomy cabinet for pots and pans. Cabinets at either end hold serving pieces. The countertop is heat-resistant green slate framed by white ceramic tile, creates a dramatic focal point in the all-white kitchen, and the distressed cherry base with glass-front bins and turned legs gives the custom-designed piece the look of a one-of-a-kind antique.

► MULTIPURPOSE ROOM DIVIDER

Linking the kitchen to the family room, this sleek 30-by-20-inch island performs several functions. On the family-room side, knee space is carved out to create a comfortable breakfast bar. The kitchen side includes a large sink, a dishwasher, a slide-out recycling center and three cabinet drawers. The stainless steel countertop and maple base with its butterscotch finish match the kitchen's contemporary and pro-style appliances.



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A SPLIT-LEVEL STYLE

A professional-grade range and hood anchor one end of this striking oval-shaped, black granite-topped island. This range is segmented from the U-shaped island by clear, black tempered glass, which gives the cook a good view of guests (and vice versa). Plenty of upper cabinet storage is augmented by overhead glass-front display cabinets, taking full advantage of often-overlooked space. The extended countertop drops to a carved bar at a comfortable height for dining.

DUAL WORK ZONES

A yin and yang countertop of honed black limestone and white marble divides this 4-by-6-foot mini into two distinct work zones. The marble side, perfect for rolling out pastry dough, houses a small prep sink and a separate cooktop with a pull-out pot drain and frame for baking pasta and vegetables. The limestone side makes a convenient prep and cleanup area. In addition to storage for cookware and utensils, the maple base has a serving drawer, cabinets for pots and pans, and a row of narrow spice drawers.

For more on kitchen islands

Go to www.kitchenislands.com or America Online Keyword: This Old House and type "island living" in the search box.





old logs, new life

A couple saves an abandoned cabin by building a new house around it

FROM THEIR VERY EARLIEST MARRIED DAYS, BILL AND CATHY Sheeton have shared a passion for American primitive antiques. "There were times when we'd go short on groceries to buy an antique we wanted," says Cathy, "but we never thought we'd go as far as living in one."

Little did the couple know their fate was sealed when friends invited them for a day in the country to look at an old log outbuilding the friends were buying and moving to their land. "That gave us an idea," says Cathy. She and Bill envisioned the 18-by-20-foot cabin sitting abandoned next to the outbuilding as the nucleus of a newly constructed larger house that would combine modern comfort with the rustic charm of the cabin's hand-hewn construction.



WANT AHEAD The 130-year-old cabin during disassembly (left) is the new great-room feature, the broad ceiling and heart pine flooring help create the look and feel of the rustic cabin—now sitting in the living room.

The owner of the 1850s cabin was eager to have it off his property and had set the price at an appealing \$1,000. Just one problem: Cathy and Bill, who were living in a suburban subdivision, had only recently begun looking for a parcel of rural land on which to build a dream home. A friend with a farm solved their dilemma by offering to let them store the cabin—once it was disassembled—on his land for a year.



MOVE The comfortable new home more than triples the square footage of the one-room cabin below. New windows mark the vintage front, rear, inside, the light-filled open plan in one piece of a spacious living room (formerly the cabin) and a great-room kitchen. There's also a four-floor powder room, a master bedroom, and a back porch. A second-floor guest room and bath.



BRINGING DOWN THE HOUSE

Prepping the cabin for the move took several weekends of intense work. Old lanterns and tools had to be cleaned up—much to the annoyance of a blacksmith (he had taken up residence). The siding, roofing, and chinking needed to be removed. (Later, at renovation, the logs would be pressure washed and were bleached.)

The house took just a day to dismantle. (For more on the assembly process, see "Moving a Log Cabin," opposite.) Bill, his grown son, Jason, and a friend lifted the massive oak logs by hand onto a trailer hauled by Bill's pickup truck for a series of trips to the staging site. The house's discarded framing, lumber and the soil were removed in the form of a temporary shelter for the logs. And there they sat, each sandwiched with a tarp plane, like a set of giant La-

The Plans



cols Logs, for so many years. That's how long a took Bill and Cathy to find the right place for their new house—12 years with irregular visits at Pilot Mountain in Pisano, North Carolina.

They moved into a 14-by-30-foot trailer ("It was a mess—just empty and gaff," says Cathy) so they could devote themselves to preparing the site. Bill, a construction manager for White Forest Development, spent nights and weekends playing with floor plans. He and Cathy knew from the beginning that they wanted the cabin to be part of a larger house. The couple agreed that while they were eager to preserve the tradition and create cheer in the log house, they also wanted a spacious, light-filled home that would take full advantage of the spectacular views. "Log cabins can be so dark," points out Cathy. "We wanted to open things up." (continued on page 194)

MOVING A LOG CABIN

Before dismantling a log house, you have to know yourself a precise level map of how to put it back together. That means thoroughly documenting it with photographs, videos, sketches, and measurements. There will come an essential information for reassembling the home on

the new site, says Jeff Harris, owner of Vis Log Cabin and Lumber, a West Virginia company specializing in log cabin construction, restoration, and relocation.

Actual dismantling begins with the chain rig that to go on either side of the cabin, and try to tie to structures attached to the main house. Wood siding is generally saved for use as flooring, trim, and even cladding for the reconstructed structure. Board-damaged or rotted wood is discarded. In clearing the debris, drywall is peeled, wood flooring is saved for reuse. Led to be removed to the roof. Rafter sheathing saved and lagged for reuse.

Once the debris are exposed, a blast—usually a strip of aluminum blasting—is used to remove all of each log including its exact location in the structure. For example, the third log on the left side of the structure may be marked L33. The fourth L34, and so on. After every log is cataloged, more photographs are taken to serve as a blueprint for reconstruction. Then the debris are removed one section at a time from the log down and loaded onto a trailer for transport.

All the new logs, the logs are spread out on the ground and precisely marked to remove grass and chinking, section. Then the structure is essentially rebuilt on its new foundation by laying the same-sized logs on top of the another in order. Lastly, new chinking is pushed between the logs to prevent infiltration of air and moisture.

—Amy R. Hughes



After being tagged and dismantled, the Station cabin was shifted into a new clear foundation, one log at a time.



The Station house, once a log cabin, is now a place and a place-based cabin and kitchen—all elements of the old cabin. The new log cabin, built with native logs, is part of the house's new construction.



It took some doing. "I had the cabin every which way but upside down," says Bell. The design he finally came up with reversed the cabin's original floor plan and moved the chimney from one end of the structure to the other. What had been the back of the cabin became the front of the new house, and a small entry hall and entrance—built with antique wood and salvaged supplies—were given a spot as the new plan. The original cabin now serves as the house's comfortable living room; the wall that held the cabin's front door and flanking windows was cut out to create a wide entryway between the living room and the great room kitchen. Two bedrooms were added—a master bedroom downstairs and a place bedroom upstairs.

GETTING IT TOGETHER

Moved to the site, the logs went back together in three successive days. Bell had worked out beforehand where he wanted the electrical outlets to be, and in a go-around reconstruction team put in each log. Bell drilled for wiring. Once the logs were in place, Bell and Carby experimented with different mortar mixes to get a soft, warm



WORK: Large windows in the sitting area of the great room let in plenty of light and house a majestic view of the mountains. **SHOTS:** Bell and Carby illustrate why time can be well spent on the deck of their Paradise, North Carolina, house.

gray that complemented the weathered oak logs. After the logs were installed, the team tackled the new chimney going west from the original. They suggested that, and the five-sided victor with roots from another chimney they had bought and torn down, plus bellows plucked out of a nearby cow pasture. Replaced heart-pine beams were milled into tongue and groove boards and laid

at flooring. New windows were ordered and hung.
"It was like putting together a jigsaw puzzle," says Bell—well, pieces from many different puzzles. "I didn't know anything about log cabins when we began, but I loved the problem-solving side of the project."
On weekends when they weren't working on the house, Bell and Carby went to auctions and flea markets or chased down leads for salvaged materials on bumpy country roads. Pine chuck pine became kitchen counters, their rounded outer edges intact. And a load of old bricks from Virginia—some back with bearing the paw print of a long gone dog—were used to make a new fireplace on the living area. Nearly two years after work on the house began, Carby and Bell moved in.

CABIN FEELS

One log structure, it is an oak, leads to another. Before construction began on their new-hill house, Bell and Carby had already bought another antique building—as a 1950s dentist's office had been with a diagnosis. This corner-wide opening, common in Southern log houses, was big enough to house Bell's 1970s Willys Jeepster. The most recent addition—a summer kitchen, brought in a casual campy—will serve as a garden shed.

"There's something about log houses," says Bell, "about seeing them and knowing these leads to life, about looking through the roughness and seeing the beauty there. No doubt this is the biggest mistake we've ever owned!" ■

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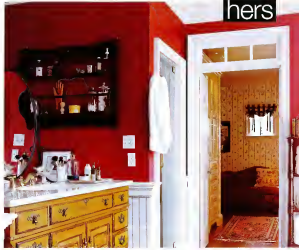
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his



hers



back to back

A two-sided vanity divides a shared bath into his-and-hers privacy zones

Mirror images?

Clone, but not quite.

The photos above show two sides of the same bathroom—his and hers—separated by a vanity with a common mirror and a sink on each side (see plan at right). The view from the side (on the left) shows a glimpse of the man with the WC. The doorway on the side (on the right) leads to her bedroom.



"Separate but together" is how Peggy Lindbury described the husband-and-wife master bath she and her husband, Bob, wanted for the new wing of their West Chester, Pennsylvania, farmhouse. Though the idea sounded like something of a Zen riddle, architect Barry H. Light was able to give it tangible form.

He translated the homeowners' wish into a gracious, 652-square-foot space the couple could share, but one that also afforded them individual privacy. "Peggy and Bob have very busy, separate lives, but they are crazy about each other. So I used their relationship and their lifestyle as the basis for the design," says Light.

The architect wanted the master bath as the back of the house for privacy and control, an exercise bay window to bring in light and a view of the surrounding landscape. He placed a two-sided vanity roughly in the middle of the room, flanking it with a storage cabinet on one end and a shower on the other. Instead of conventional side-by-side sinks, the shared vanity has two sinks across from each other. "The idea," says Light, "was for Peggy and Bob to have a private gathering area and still be able to talk to each other."

This arrangement cleverly divides the bath into his side and her side. Like the vanity, the shower is accessible from both sides of the room via a pair of frameless glass doors. (The only tub, however, is strictly on Peggy's side.) Separate water closets and dressing closets complete the his-and-hers wing of the bathroom. Light chose to house separate dressing closets within the bath. "Making two closets spacious enough to serve as dressing rooms lets Peggy and Bob groom and dress without having to go back and forth to the bedroom," says Light.

MAKING A VICTORIAN-STYLE SHOWER TUB INTO THE NEW SHOWER-BAY WINDOW. A two-sided vanity serves across both master rooms; the shower has hanging racks and a floor-including out of open shelves for shoes.

VARIETY OF VANITIES

The architect's original plan called for the vanity to be a custom-built, farmhouse-style cabinet, but Peggy spotted a pair of elegant fixtures in an antique shop, and called on her husband to assist in the search. Six feet wide by 4 1/2 feet deep, the featured vanity is an exquisite composition of the two domains, placed back-to-back and topped with a slab of marble faced with two undermount sinks.



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To accommodate the sinks, the top granite drawers were raised (like drawers from crates). At 36 inches tall, the vanity is a few inches higher than standard counter height but perfect for the tall couple. "We love that we don't have to bend way over to wash up," says Peggy.

A BIDE FOR EACH

While the vanity serves the master bath in two, the room isn't divided exactly evenly. Peggy's smoking tub takes up a large chunk of real estate, and her spacious, L-shaped closet measures 176

square feet—a good 70 square feet larger than Bob's.

Peggy's closet has open cubbies for shoes, racks for hanging clothes, and shelves for sweaters and T-shirts. There's even a built-in jewelry cabinet and small windows for indirect natural light. But Light designed the space for more than storage and dressing. With a love seat, an iron table, and a cordless phone, it's also a sitting room. "It's her meek unobtrusive sanctuary in the whole house," says Light.

Though smaller than her wife's, Bob's walk-in closet is also well appointed. An ergonomic dresser and two walls of floor-to-ceiling

The night-dressing table is positioned to take advantage of natural light. The WC is multipurposed as the corner perch for her closet. It houses an antique book stand, a coat tree, and a mail phone.



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his side

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storage hold clothes. As in Peggy's closet, a ceiling fan keeps air circulating, and a window seat, which overlooks the backyard, makes putting on shoes and boots a lot easier.

ATTENTION TO DETAIL

The master bath's lighting, a combination of recessed spots and a chandelier, is controlled by individual dimmer switches. Every room is also wired for music, and a pair of brass lamps over the vanity provides post-shower warmth. The floor is stained oak. That's a risk in a room full of water fixtures, but the Bradburys were

willing to be extra careful about splashing or dripping.

When it came to decorating, Peggy wanted a living room look, accentuating with furniture, framed prints, and area rugs. "We didn't want it to feel like a typical, sterile bedroom," she says.

There's little they would change about the space. "We can both be in the room, even be at the vanity, at the same time and still have our privacy," says Peggy. "It's the perfect form of togetherness."

A designer explains the basics of bathroom lighting.
Go to www.bathhouse.com or AmericaOnline Keyword: This Old House and type "bathroom lighting" in the search box.



The house is early Victorian. The air conditioning is from the Dark Ages.

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A Family Affair

TOH's creator designed his island getaway with three generations in mind

BY RUSSELL MORASH
EXECUTIVE PRODUCER
AND DIRECTOR,
THE OLD HOUSE TELEVISION



One of the best things about having a house on a beautiful island like Nantucket, Massachusetts, is that we get to have our whole family around us for the entire summer. We open the house around Easter time and don't close up until after Christmas. But the place is full—and I mean full—from the middle of June to the second week of September. My wife, Menen, and I play host to two daughters, their husbands (who trudge in from Boston on weekends), plus five grandchildren, one dog, and two cats. Everyone has the run of the place as long as the weather's warm and school is out.

The house we live in now isn't the one we originally bought, though. In 2000 we decided to renovate—essentially rebuild—the existing cottage and replace it with our dream house. In planning the new



*Morash at the breakfast
Nantucket house serves a gathering
of the entire clan, including, clockwise
from left: the husband of the wife and
his wife, Menen (standing).*

PHOTOGRAPHS BY JIM FRANCO

STYLING BY JOU GOTO

house, foremost in our minds was how best to accommodate the whole family. Taking lessons from the way we'd lived for 20 summers out from town, we'd done so. *The Old House*, we designed a place that is as much about community as it is about privacy and tranquility. And guiding every decision was our constant awareness of the beautiful ocean views we have from on top of our bluff.

We first came to Nantucket in 1973, when Maria was invited to be the chef at a new restaurant, the Straight Wharf. We spent the first few summers in town, rental accommodations right at the heart of town. But by 1980 I said, "I think we ought to build here," and we started to look at some of the affordable areas of the island.

Our real estate agent, after showing us many and quite variable building sites, said, "I know your interest centered on houses, but there's this one." So he showed me the place, built a few years earlier, that looked like a strange little yacht washed up on a hill, with small windows that obscured the sublime view. It turned out that Maria had been secretly admiring this unusual house for a while, amazed as it was "all by itself on the moors," as the put it. She was right. The site was glorious. So we bought it.

We loved that house, despite the shortcomings we discovered as we began to actually live in it. Inside, it was pretty basic. We referred to it as our wooden ark. The tiny wrap housed a dining area and a bathroom with laundry, and in the corner was the living room. A small entrance led to an open lot, the only sloping accommodation for the whole family. And it wasn't until after we'd put down our

The new house recalls the old house's footprint but gains 300 square feet in the post room, doubling the house, making the most of the beautiful view. A full second floor includes three bedrooms, two restrooms and a common area for the children.




The post room is a double-width room that sits on the bluff, the back of the house. It's a great place to sit and watch the ocean. The living room is a double-width room that sits on the bluff, the back of the house. It's a great place to sit and watch the ocean.

PHOTO: KIMBERLY L. BROWN

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The kitchen, designed by Moros, is the only area not coming from the original house. The built-in oven is a prototype, from the ocean. The cabinets were made some years before by Ross. The sign on the wall is a 2011 Nissan Leaf. Clock on old brand of the family, whose cooking shows their passion for life.

money that Moros needed it didn't really have a proper kitchen—just a sink, an undercounter fridge, and a two-burner cooking.

It was perfectly suited for modification because it was built mostly of wood—something, I understood. We started building additions, enclosing the porch and, with help from Norm Abrams (who had directed in *The Old Man and the Sea*), adding a five-floor master bedroom. Then we closed all the windows, left for the girls, built a pool, and moved the deck in, and moved the deck in.

Basically, over the next two decades, we changed everything, trying to make a home for our growing family. Our daughters were stud-

ing families of their own, and we needed room for everyone. We added a fireplace, we opened up windows to make the most of the view, and, with help from Norm, again, we built a great house.

The problem was, the house wasn't waterproof, so we couldn't live in it when it got cold, which was a disaster. It can be as easy as some less-than-perfect water. And because there wasn't a cellar, there wasn't anywhere to put a basement. We thought about digging out for a new foundation: it had been done elsewhere on the island. Jack up the house, move it aside, raise a cellar, and move it back. But it would have been expensive, and the resulting house still wouldn't have had all the con-

27. At intersections and roundabouts, you should always:

- ☐ Stop, listen and proceed cautiously.
- ☐ Look both ways to see what's coming.
- ☐ Pass vehicles that are stopped.

☐ Be ready for lots of grinning face people who think you paid a bundle for that shiny beauty.

Optima shown here with the 2011 EPA fuel economy estimates of 24 city/34 hwy mpg. Actual mileage may vary. Always wear your seat belt. ©2011 Kia North America, Inc. All rights reserved. Kia is a registered trademark of Kia Motor Corporation. Kia is a registered trademark of Kia Motor Corporation. Kia is a registered trademark of Kia Motor Corporation.

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Make every mile count



Case crafted many of the antiques pieces around the house, including this duck, which he built with the help of his nephew Jeff Morosini.



The house is also filled with projects from The New Yankee Workshop, another of Banck's shows. This wooden bed, built by Peter Ahlman, is a reproduction of one Banck and Howe found in Japan—during the TCM project there.



The dining room holds several more handmade New Yankee pieces, including the breakfast table and a dining table made from recycled pine barrels.

facts we needed, we really wanted, like a fire around Case with separate bedroom suites.

That's when we decided maybe we could detach and save the relatively new kitchen wing—which Marcus had designed himself—and throw away the rest of the house. So we did, saving most of it to the dump, which took lots of effort and about \$30,000 in dump fees. Sounds crazy, but when what you want is a coffee, a second floor, and all new systems, the economics support the decision.

My nephew Jeff Morosini was our general contractor. Along with Chris Dellen and Jack Gifford, local architects and good friends who had worked with us on many The Old House projects, we came up with a design that would save the 11 Morosinis who would be carrying three entry incomes.

The house we built is really a lot like the old one, only bigger and with a full second story and a coffee. A typical New England Shingle-style house, it follows the footprint of the original structure, put some rooms—except in the guest room, which keeps all its additional 800 square feet. Upstairs, there are three bedrooms, under the main wing, the Master and one, plus two others for our daughters and some in-law. Each room is private enough that anyone can hide away and do a little reading on your computer for a couple of hours. We spend a little more

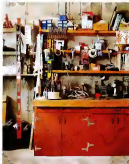
money to put expanded polystyrene foam insulation in the walls around the house and where bedrooms share a wall with other pop around most of the house. That way, the rooms feel nice and isolated.

In the center of these three wings is a common room where the grandchildren (ages 8 to 13) can play together. However, they sleep in the guest house, now called "the bunkhouse." They love it, it's like their own little camp.

Eventually, there are a lot of the elements of the old house incorporated into the new design. The guest room is really a bigger version of what we had in the original house, because a bed moved to perfectly capture the views. The room is set up with book-to-book tables. One faces the fireplace and bookshelves in the middle of the house—the cozy side, the other faces the main through-hall, giving our sleepers—discovery side. The deck outside these windows also has the same connection to its predecessor. The house includes a separate dining room. These often-closed rooms have been out of focus, but we like having our own room for family and friends all in one table.

Though we all spend a lot of time down at the beach or at the house, each of us has a place we like to retreat to in the house. The daughters and sons-in-law have their rooms, and the kids have the common room or the guest house. Marcus—who has

Banck's basement workshop is one of his retreats in the house. To illustrate the guest room above from any workshop areas, the ceiling was filled with expanded foam.



38. If you're ever involved in a minor collision, always:

- ☐ Leave the scene immediately
- ☐ Notify the DMV if damage exceeds \$500.
- ☐ Never exchange insurance information

- ☐ Remember you have the government's highest safety rating unless that person who thought not should go.



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you retired as Chief Maroon on *The Victory Garden*—has his office and his kitchen.

As you can imagine, that last room gets very busy when there are 13 people in the house. It may not be as big as the ones you see at new homes these days, but it works quite well. Everything is within my reach, and Marion can be working at the sink downstairs (which she turned face out so she can view the rising area and the scene beyond) while our daughters make lunch, and they don't get in one another's way. We also put in a very large storage pantry, on an island like Normandy, you don't want to be running out to the store every two minutes.

My personal space is a workshop in the basement. Just like the bedrooms upstairs, the workshop is insulated from the rest of the house with expanded polystyrene foam in the ceiling, so I can make noise without disturbing anyone in the great room above. The house is full of items I've built over the years, such as a bench for the dining room, five bedroom dressers, and the fireplace mantel that my nephew Jeff and I crafted. The house is also filled with New Yankee Workshop projects, the handcrafted bench, the dining table, the wet bar, a desk, a range hood.

My garden is my other retreat. It was initiated by *The Victory Garden*, the show I started on PBS in 1973. Maria loves to work with its bounty of fresh vegetables. So much in the house reminds me of the shows I've created over the years—it's full of memories. So when the whole family can come together to eat those *Victory Garden* vegetables in the living New Yankee table, it's like all the years I've spent professionally and personally come together. That makes the house precious for me in a very special way.

Someone once told me that Normandy is such a wonderful place that people always want to come back to it. So if you live here, it's quite likely to become a magnet for your children. And it's true. Everyone has so much affection for this house that the connection keeps them coming back. So many grandchildren never see their children or their grandchildren because they're far away. We've built something here that's close enough that we can all share and enjoy it. And that's what we had in mind with every nail that went into it. ■

EXCLUSIVE ROOM TOUR The master bedroom and one of the daughters' bedrooms are tucked under the eaves of separate wings on the east and West Ends from the main house, says the architect. Both have bunk beds and are the only full bedrooms on the main floor. The rest of the bedrooms are upstairs. (Clockwise from top left) The main living room, the dining room, the kitchen, the master bedroom, and one of the daughters' bedrooms. The master bedroom is the only full bedroom on the main floor.



For a Month's Family Comfort Get a delicious stripe for bath towels. David, both center. Master. Month. Go to www.thisoldhouse.com or America Online Keyword: **This Old House** and Type "15th" into the search box.



Enough said.

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ausführlich zusammen

Grand Prize is a 3-day / 2-night trip for a family of four to Dos Molinos, Iowa, to walk the *Buster Flomen* and *Gardens* headquarters. Highlights of the trip will include a tour of the Tree Kingdom and Tree Gardens. In addition, free copies of the *Buster Flomen* and *Gardens* New Cash Book will be awarded to 25 randomly-chosen Subjects Official Rules. For complete details, see Official Rules.

NEW YORK—The National Labor Relations Board has ruled that the National Labor Relations Act applies to the employees of a company that has been acquired by another company.

[illegible]

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SEPTEMBER 10, 2000

"It's been noted 15 people sitting around the conference table it wouldn't be obvious that he was the CEO," says one industry insider about TBO CEO R.O. Lally. But his upcoming departure wasn't seemed to hinder him. Lally has managed to pull off what neither of his recent predecessors could — turn around the company in his first two years at the helm.

EVERY FORTUNE TELLS THE STORY.

FORTUNE
MAGAZINE

A granite
countertop's path from
quarry to kitchen

A PIECE OF THE ROCK

BY MAX ARONSON
PHOTOGRAPHY BY
ANDRE VIELLE
S.P.A. 2011

It's a long way from a quarry in central Brazil to a kitchen in northern New Jersey, but that's the itinerary of a great stone countertop. Brazilian granite, because it's free of large veins and structural weaknesses, is some of the best in the world for counters. Transforming the raw rock into a gleaming finished surface takes the labor of dozens of skilled craftsmen (and plenty of just plain strong guys). The end result—a counter that is tough, beautiful, and virtually maintenance-free—is worth the trip.

In the Quarry The counter starts as a rock pile in Brazil's Serra Geral region, a hard yellow and green granite area known as "pink granite." The granite is quarried in a series of pits, where it is cut into large blocks. The granite is then transported to a processing plant, where it is cut into slabs. The slabs are then transported to a kitchen in northern New Jersey, where they are installed.





1) Raw Slabs: At the quarry, the large rock section is cut into blocks weighing 30 to 35 tons each, ready for transport to a fabricator in the coastal town of Victoria, Brazil.

2) On The Slabs: At the fabrication plant, a gring case shows the blocks with each thick slab. Thirty straight blades move back and forth across the stone while an abrasive "slurry" of water and steel grit is pumped over the moving stone. After a few days of round-the-clock working, the block is chiseled through like a loaf of bread.



3) Between Slab: A freshly cut slab is transferred to the polishing line. An assembly of powered roller cups connected in a curved chain forces the slab to a conveyor which moves it through the polishing machine.



4) Facing A Stone: The polisher's 18 rotating heads work like those of a machine-cutting wheel under. The slab goes through increasingly finer grades of abrasive, until the last pass leaves a smooth finish.



5) Ready For Export: Polished slabs are loaded onto a shipping container bound for Port Elizabeth, New Jersey. Slabs that are sealed together have been "book-matched," meaning they were cut from the same stone and their matching grains. That way, side-by-side slabs will look consistent. Most residential kitchens require two slabs.

6) At The Workbench: The slabs, still with rough edges, are moved at the New Jersey headquarters of distributor FCM, where contractors and designers can pick out materials for their projects. Once chosen, the slabs go to a local fabricator to be cut and finished.

7) A Future Connection: Workers at fabricator Stone Fabricators prepare to shape a slab of Brazilian Ultramarine Granite that a homeowner has chosen for a kitchen island top. The granite is ground for its designers' color, lack of veining, and consistent pattern.

PHOTOS: TOP LEFT AND BOTTOM RIGHT: MICHAEL LEVIN





8) Route Clay A computerized bridge saw with a circular diamond blade cuts the slab into the rough shape of the island top.

9) Smooth the Edge A special router is used to form the decorative edge. The operator follows the contours of a template that was created at the job site.

10) Finishing Touches After the edge is routed, a worker uses a hand grinder to hone it glass-smooth. The template still temporarily affixed to the counter-top, indicates critical measurements for the fabricator crew.

ARTIST: JAMES H. HODIN

PHOTO: J. J. JONES AT WORK, PHOTOGRAPHY, CHICAGO, ILL.



11) Arrive, Too The installation team arrives at the customer's location, a house in Franklin Lakes, New Jersey. It will take seven men to load the 300-pound slab onto and set it in place.

12) Downer's Edge After laying a bed of shims evenly along the top edge of the island, workers carefully position the counter in the final spot, they clamp the surface with downers. I checked, then apply a sealant to protect stone from being absorbed into the stone. The granite has traveled a long way, and brought with it a natural beauty and durability that few materials can match.

For more kitchen design ideas, go to www.thisoldhouse.com or America Online Keyword: This Old House and select "Kitchen" at the House-How section.



flower power

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garden grow the whole year.

"My whole life, I've never been without a garden or a dog," says Randy McMenus. These days he actually needs a pair of pooches—two varmint-chasing terriers—to help him watch over his equally shaggy fields of wildflowers. Randy's garden is filled with a potent mix of annuals and perennials that he coaxes up from seed around his weekend retreat in the mountains of Dugspur, West Virginia. "I wanted an English-cottage-garden look, but I also wanted the garden to roll right into nature," says Randy. Hence the woven rhododendron arbors, the overgrown flower beds that spill onto pebbled paths, the rustic weekend cabin, and, above all, the sod-covered roof. The roof, in fact, is the entire garden in miniature, with an ever-changing display of more than two dozen wildflowers—from early-blooming Johnny-jump-ups to late-summer black-eyed "Susies"—that Randy has collected and sown entirely by hand.



Wildflower Randy McMenus
and his canine and feline
companions are the
heart of the garden, which
includes wildflower
seedlings and seedlings
of many other plants.



BY RYAN ROBBINS
PHOTOGRAPHS BY CHARLES HARRIS



Celebrating plants from seed is a skill that the McMaters family has passed on to generations. "My grandfather started me growing all of the family's food," says Randy. "When he had a plant that did really well, he'd make sure to collect as much seed as he could for the next year." Now Randy does the same thing many times over, only with peppers instead of peppers.

He gathers new seeds during long walks through the Appalachian Mountains, while visiting friends' gardens in Greenville, North Carolina (where he sells his floral design business during the week), and on occasional trips abroad to England and Mexico. And he cultivates as much seed as he can from his own flowers to reuse the garden each year. "What was only a handful of seed four years ago has grown into a 15-gallon master. Most of the land is covered with a mix, two of all of the varieties. "Then I'll get some blue hydrangea's because here and there sceneries common the rest," says Randy of his laid-back planting style. "It's sort of like painting."

In the middle of the five-acre estate is a modest two-room cabin with a weathered roof-covered porch and a chimney made of river stone. Randy and his partner, John Washburn, built the structure on the site of a fallen down barn. "John drew up the plans while I kept my hands dirty outside." They gave the salvaged barn wood to repur-



CLOCKWISE FROM TOP LEFT: The garden features lotus, Queen Anne's lace, zinnias, and a blue peony. Maintaining the spread of flowers requires weekly hard watering, much the same rule (just as) as it is for the best friend.



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[illegible]



Randy grows the coffee's shaggy roof, which has a built-in dentition on the floor plate and a rapid-cone jagged-crop on top.

Of course before long Randy grew bored with just plain red and decided to sow some of his wildflower seed mix up on the roof.

Although the mountain climate brings regular rain showers, the garden does require a bit of supplementary watering. The roof in particular is exposed to direct sun, so to keep the thin layer of soil and seed moist, Randy watered his pop-up sprayer by hand—one at each corner of the roof—that ran for a few minutes every day. The result looks in an old whiskey barrel and is piped out to the flower beds. He also has a tall tripod sprayer he occasionally uses spraying over the fields. But most of the flowers have to

wait until Randy has a chance to crawl the hose and water them by hand—one reason he shies away from planting therapy rooms outside like agave or begonia. "I wanted this garden to be low-maintenance, and wildflowers are pretty sturdy," says Randy. "If I don't make it up there one weekend, it's not a big deal."

The plants are dense enough to shade out weeds and native grasses. He fertilizes them lightly with enough phosphorus to produce good color but not so much nitrogen that the plants get starchy and the roots go crazy. And while his roosters, Hapians and Bama, patrol for groundhogs, voles, and the occasional deer, a clutch of bantam chickens keeps the Japanese beetles at bay.

To encourage the garden to grow itself, Randy sculps it down at the end of the summer. "A neighbor tried to tell me it's silly to go to clip the roof, but a word comes works just fine." He leaves the compost on top as seed-rich compost to help pump-start the next season's blooms. It also looks the roof is thatched look, which catches the garden's earthy yellows and browns heading into fall.

The cyclical—and unpredictable—nature of gardening is something Randy appreciates more and more. "I used to get caught up thinking everything had to be given all the time," says Randy, "but now I just see the garden as best I can and hold on for the ride."

For more ideas on planting a cool sustainable space plan, go to www.thisoldhouse.com or America Online Keyword: This Old House and select "This Old Garden" in the Know-How section.

Harvesting Seed

Although wildflowers like those in Randy McElwain's garden will propagate themselves if left to their own devices, collecting and saving the seeds by hand ensures a profusion of blossoms.

To harvest seeds, wait until the flowers have faded and the seed pods have matured on the plant. This can take anywhere from several weeks for quick-seeding fidgety annuals to several months for hairybacks, which flower in June but don't produce seeds until the end of the summer. If a particularly beautiful bloom catches your eye and you'd like to propagate it, tie a piece of ribbon around its stem—once the petals fall off and the leaves wither, it can be difficult to pick out the prized plant from the rest. Just when the plants begin to drop their seeds naturally, pick the pods off and separate the seeds from the hull, throwing the pods into a paper bag and shaking it often



Watch and wait: When pods are good and dry, the seeds are ready to be collected. Pop open the pods to shake out the seeds.



an easy way to free them up. Then place the seeds on a metal baking pan or uncovered cardboard box and allow them to air-dry until they're brown and crispy. If you want to speed up the drying process, try stacking the trays on the sunny dish board of your car. "A little old lady taught me that and now I do it all the time," says Randy. "You just have to be careful going around corners." Blow-dried pods can be stamped, embossed, labeled, dried, and stored the pods in a cool, dry place. Use

the freezer. Most seeds will keep this way for several years.

Seeds can be sown as early as January or February. "Don't bury them too deep," says Randy. "Seeds like to see the sunlight." Simply scratch the surface of the soil with a garden rake, scatter the seeds on top, and water lightly with a hose. A few feet can kill tender seedlings, however, so when sowing be sure to use only half of this lot. That way you'll have backup if you need to reseed.

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Norm's Notebook

Fix for Split Wood



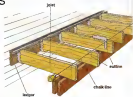
Glue is often the best way to repair split wood, but sometimes it's hard to get into the pieces enough to coat the mating surfaces. That was the case recently on the door of a small storage locker I built to hold tools and gardening tools. The door, made with vertical tongue-and-groove boards held together with wood cleats, disassembled into a wood post and one of the boards split. I didn't want to disassemble the door, but the split was too extensive to accept a bead of polyurethane glue. So I made a flat-blade screwdriver into the split and twisted it slightly. The crack widened enough for me to spread glue on the mating surfaces. When I removed the screwdriver, the pieces spring back into place. In a similar case, I used a 1/2-inch party knife to lift a sliver on a heart-pine floor-board enough to work some glue beneath it. Just be careful about how much force you apply. Spread the split too far and you'll end up with more of a repair than you bargained for.

Perfectly Fitted Deck Joists

If you've watched the TV show for a while, you know that I avoid measuring whenever I can. It's not that I have anything against tape measures, it's just that measuring is rarely as precise as marking something in place. A good example of why that's true comes when running deck joists.

After outlining the ledger, most people cut all their joists to a particular length. Problem is, foundation walls and house framing aren't always straight, so neither is the ledger. But if every joist is cut the same length, the end of the deck—the part you see the most—won't be straight either.

To avoid this, I install the joists before cutting them. After they're all in place and secured to the support framing, I simply snap a chalk line across their top edges. At each chalk-line mark, I use a square to mark a outline down each joist face and then cut each joist to length. This way, no matter what the ledger is doing, the end of the deck will be absolutely straight.



Bucket of Uses

Sometimes the best tools are the ones you get for free, and this certainly goes for those plastic 5-gallon buckets that your compound comes in. They're virtually indestructible, easy to clean, and so useful that you might think you bought the bucket and got the joint compound for free. Lots of contractors I know carry their tools in buckets, particularly masons. (They drill a few 3/4-inch holes in the bottom to drain their tools after they've holed them off.)

I use the buckets all the time around my house to hold water-soaked rags for my walks and driveways, for mixing small batches of mortar or patching plaster, and to mix hotting chauls. Filled with concrete, buckets even serve nicely as forms for finishing deck pans.

If you have other uses for these buckets, let me know.



PHOTO BY NICKY FOR NICHOLSON; ILLUSTRATION COURTESY OF TRUE JOIST

Securing Loose Cabinet Pulls



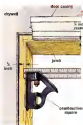
Once you've drilled the mounting holes carefully for your cabinet pulls (see Norm's Notebook, March 2003, page 113), installing them is usually a breeze. But sometimes no matter how hard you tighten the mounting screws, the hardware is still loose. That's usually because the screw is too long and bottoms out in the pull. You could replace the screws with slightly shorter ones, but I find it's quicker just to take a little off the end of each screw with a hacksaw or grinder.

The problem is you can't cut a hole without damaging its threads, which makes it almost impossible to thread the bolt back into the pull. So before you cut, thread it in over the hole. After you remove the bolt, lock the nut off the shaft. This will raise up the threads so they'll fit over the pull. The next trick works with bolts of almost any size.

A Revealing Detail

Take a close look at the interior rim around your doors and windows. You'll notice that the casing's inside edge is offset slightly from the outer edge of the doorpath. This little step, called a reveal, creates a shadow line that adds a bit of visual interest to the opening. It also prevents the unsightly paint crack that would otherwise appear if the door casing were nailed flush with the jamb.

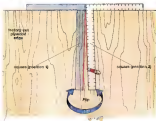
To make the reveal consistent, I set my combination square to $\frac{1}{8}$ inch and mark the edges of the jamb in a number of places. Then it's just a matter of lining up the edge of the casing with my marks. If the woodwork will be stained or given a clear finish, I score the jamb with a utility knife so I don't have to worry about using pencil marks.



Accuracy Check

When you layout tools—squares and levels—aren't accurate, making a house plumb and square is more a matter of luck than of skill. It's particularly important to check your framing square frequently—dropping it at hanging it against a corner helps, as it easily springs it. Fortunately, checking the accuracy of a square is easy. It's always around that people don't do it right often.

Simply use the short leg of the square (called the tongue) against a straightedge and mark a line along the long leg (called the blade). Now flip the square 180 degrees, brace the tongue against the straightedge again, and mark another line against the blade. If the lines don't overlap as when you first set the square in off and you'll need to replace it. And don't assume a square is accurate just because it's new—check it before you buy it.



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DIRECTORY

TV CLASSICS, PAGE 141 • STYLE TO FINISH, PAGE 144 • 7 DAYS A WEEK, PAGE 146



PHOTOGRAPH BY STEVE WILSON

This Old House CLASSICS

This Old House Classics. A week-by-week synopsis of vintage episodes airing on HGTV and broadcast television. For stations that carry TOLH Classics in your area, check TV Listings, page 146.



30th general contractor Joe Ferro (bottom) and TOLH plumbing and heating expert Richard Tedeschi (top) in action at the Lexington, Mass., 1980 project house.



The crew of *This Old House* renovated this 1910 Colonial Revival in Lexington, Massachusetts, back in 1988.

Episode 17 (Jul 28) (Jul 9-10)

- TOLH general contractor Tom (this episode is now lost) and his partner
- The home office gets sound-insulating carpet underlayment, turning wall covering, and soundproofing this.
- TOLH master carpenter Norm Rosenkrantz the master bathroom floor.
- TOLH landscape contractor Roger Deak discusses, underlayment and soil preparation before the sod is rolled out.

Episode 18 (Jul 12-13)

- The crew builds metal railing around the garage patio.
- A ride up to Aurore, Illinois, before a return to the city to discuss the final details of the house.

Episode 19 (Jul 15-16)

- A permanent chimney and a dormer door are installed at the

front of the house.

- Norm trims out the windows in the master bedroom, and
- Richard Tedeschi (this episode is now lost) works on the south
- Tom levels out the basement floor where the underlayment units will be installed.
- This episode is an update of the

Episode 20 (Jul 26-27)

- General contractor Buddy Rosenkrantz kitchen cabinets.
- TOLH plumbing and heating expert Richard Tedeschi replaces the one-piece toilet and pedestal sink.
- A visit to the American Standard factory shows how bathroom fixtures are made.
- The crew installs a second gutter to divert rain away from the deck.

Episode 21 (Jul 29-30)

- Mary, Tom, and two featured Jim paint disposals, inside, their children paint the ceilings.

- The contractor Joe Ferro cuts fire in the hardwood staircase between the master and
- Richard Tedeschi the new baseboard heating system.

Episode 22 (Jul 30-Aug 1-2)

- Norm and Tom install a new part for the central staircase.
- A tour of the Morgan Door company gives an inside glimpse of the making of four-sided light French doors.

Episode 23 (Jul 18-19)

- Flooring contractor Jeff Heston discusses renovating an 80-year-old floor.
- In the kitchen, now painted, Benning goes down with a fly in the kitchen.
- Mary and Tom upgrade the kitchen cabinets.
- Norm explains the making of a new door made in his workshop.

Episode 24 (Jul 23-24)

- Tom installs the fireplace mantel and locates the surround with her back.
- A member of the crew is hospitalized at a Boston-based factory.
- The flooring crew replaces the finish on the new flooring to that of the old flooring.
- Richard Tedeschi returns to the site to replace the fly in the kitchen.
- Norm compares the new roof.
- Tom installs a pull-down roller door.

Episode 25 (Jul 26-27)

- The crew installs the old lighting fixture in the kitchen.
- Industry expert Bob Mundt discusses the local trends in appliances.
- Updates the room resistant to get out to the best named a item of style.
- Mary and Tom in the master bedroom.

ON THE JOB
pg. 10-22

AmorCase New Canaan, CT, 800-882-4672, www.amorcase.com **Luxury Wood** Wallpapers/pep Wallpapers, Port Clinton, NY, 914-514-8633, www.pepwallpapers.com Tools at All Our thanks to the DecoDesign Museum and Sculpture Park, Larchmont, NY, 914-235-8351

HOUSE CALLS
pg. 22-27

Kitchen designs: Eliza Smith Dickson, Sudley Edwards Design, Chicago, IL, 312-448-2100, www.bodagroup.com **Bedroom:** Don Bernick, Quality First, Chicago, IL, 303-899-7400 **Cabinetry design engineer:** Greg Thayer, Ipsen and Weiss, Chicago, IL, 312-337-6630 **Curtain cabinetry (promoted):** Chloéanne Reardon Door style is Distressed Door with Butters (blue, yellow and ivory) Shadings Reardon Door style is distressed grey with Gingham white over ivory, package RD002, Wood-Mode Fine Custom Cabinetry, Knoxville, TN, 717-774-2711, www.woodmode.com

Gas cooktop: Fisher & Paykel, Irvine, CA, 949-334-7572, www.fisherpaykel.com **Range hood:** Meto, Princeton, NJ, 800-843-7533, www.meto.com **Sink:** Proline, Fairfield, NJ, 800-626-5779, www.franklininc.com **Piston:** Gruber, Broomfield, IL, 630-512-7711, www.grubertools.com **Motorcycle and Automotive high speed gear:** GE Appliances, 800-636-3300, www.geappliances.com **Refrigerator:** Sub-Zero, Madison, WI, 800-221-7638, www.subzero.com **Dishwasher:** Fisher & Paykel **Island cabinet:** Jumper, MoJo, LLC, Lighting, Chicago Heights, IL, 708-775-1300, www.jumpermojo.com **Decorative pendant:** Jazzy, Chicago suspension, Aronville, Farmingdale, NY, 631-694-5280, www.aronville.com

ASK THIS OLD HOUSE
pg. 20-25

Closet: paula, Floor Finish, Denver, CO, 978-777-1100, www.floorfinish.com **House fittings:** Seamus, Dublin Engineering Products Ltd.,

Donahof, UT, 800-499-6156, www.donahof.com **Rhodesdendron:** Rhodesdendron Species Foundation, Bristol, WY, WA, www.rhodesdendron.org **Composite decking:** Trex decking, www.trex.com



Wesley Cole, p. 22: The kitchen of a Tudor cottage gets a colorful, cook-friendly update.

Structurton.com: Modular vinyl flooring **Shower panel:** Plasti Shower Column, Houston, TX, 770-363-9616, [www.showerpanel.com **Water tower:** water tower, Kalamazoo, MI, 800-416-4037, \[www.kalamazoo.com\]\(http://www.kalamazoo.com\)](http://www.showerpanel.com)

Page 10—Easy-to-install: Shower stall J Design II shower stall, Jacuzzi, Walnut Creek, CA, 800-281-4003, www.jacuzzi.com **Lighted, storage showerhead:** Electronic Light Shower, Ondine Thermostat: Copper Quartz, Shower Buddy, Ironville, KY, 800-287-1717, [www.showerbuddy.com **Showerhead bar:** Keroson, Huntington Beach, WA, 800-411-1360, \[www.keroson.com\]\(http://www.keroson.com\)](http://www.showerbuddy.com)

TALKING SHOP:
MAKING THE CUT
pg. 40-44

Repair: TONY prairie collection **Byrd:** new Model #618, Holo Tool Inc., Berkeley, CA, 800-443-3533, www.holotool.com

Worms: worm on 36 in. PAK Concrete Box, Thomas Pine & Co., Sheffield, England, available in U.S.

through: Carter Wade, 800-221-7946, www.garmentools.com **Hydraulic:** new Model 8324 12-in. Street Saw, Balaia Group, Norcross, GA, 770-340-8380, www.balaia.com **Taxidermy:** new Franklin #20-445, Taxidermy Tools, New Britain, CT, 800-342-2146, www.taxidermytools.com **Utility:** new Sharkline #28-2321 General Carpentry Saw 12-in. Shark Corp., Whitton, CA, 800-439-7533, www.sharkcorp.com

Drainage: new Teflon #13-2618, Shark Corp. **Archie:** new Teflon #10-2930 Mid Prol Saw 18-in. Shark Corp. **Black:** cutting saw Veritas #03K36-01, Lee Valley Tools, 800-367-7715, www.leevalley.com **Coping:** new Model #881, 6.5 in., Balaia Group **Keyhole:** new Stanley #15-275 pistol grip 4-way keyhole saw; Stanley Tools **Our thanks to:** Robert Latham Company Inc., supplier of tin woodworking tools, San Francisco, CA, 800-356-2176, www.rlco.com

HOMEOWNER'S HANDBOOK:
INSTALLING A TILE BACKSPLASH
pg. 62-68

Tile contractor: Jon Dignello, Classic Tile LLC, Oakville, CT, 800-374-0061 **Contract tile:** Ceramic Tile, Hartford, CT, 800-325-3444, www.ceramictile.com **Tile master:** No. 15 Promote Moist-Mix: Tile Adhesive, Laticrete International, Beltsville, CT, 800-361-4788, www.laticrete.com **Tile grout:** Truly-Fast-Filled Unsanded Grout #180 Seal, Laticrete Corporation **Wet:** new ME-170 and ME-660, ME Diamond Products, Inc., Tamarac, CA, 800-445-3739, www.mediadiamond.com

LETTER FROM TOM
pg. 69

Our thanks to Patricia Davis, Montreal Heritage Museum, Longmont, MA, 781-862-6159: For further information: The American Kitchen, 1700 in the Present, by Ellen M. Plater (Fireside On Fire)

FANTASY ISLANDS
pg. 69-69

Our thanks to: Dan McFadden, Port Seaboard, Georgia, 800-208-1011, www.portseaboard.com **Page 94—Kitchen designer:** Julie A. Snow, ASD, OKD, The Rust Studio or the Main Line, Wynne, PA, 800-293-1333 **Casual:** cabinetry: Georgetown style in Tuscan South, Blue Hand-Crafted Cabinetry **Bedroom:** the Devon Tile & Design, Denver, CO, 610-617-3568 **Country:** Japanese Florence plaster, Stone Seaboard, New York, NJ, 732-746-3725, www.stoneseaboard.com **Under counter refrigerator:** new Sub-Zero Forster Refrigerator, Madison, WI, 800-222-7638, www.subzero.com **Range:** Viking Range Corp., Greenwood, MS, 677-634-8212, www.vikingrange.com **Copper sink:** King Solomon II Collection, open front, Whetstone Collection, West Haven, CT, 800-427-6690, www.whetstonecollection.com **Exotic:** Vintage II Collection, unique copper hood, Whetstone Collection, Bar stock and accessories: Crane and Barrel, 800-496-9646, www.cranebarel.com

Cook's, Seattle, WA, 800-325-5308 **Zone:** plaster: Renaissance Hardware, Core Madison, CA, 800-762-1800, www.renaissancehardware.com **Page 94—Kitchen designer:** Julie A. Snow, ASD, OKD, The Rust Studio or the Main Line, Wynne, PA, 800-293-1333 **Casual:** cabinetry: Georgetown style in Tuscan South, Blue Hand-Crafted Cabinetry **Bedroom:** the Devon Tile & Design, Denver, CO, 610-617-3568 **Country:** Japanese Florence plaster, Stone Seaboard, New York, NJ, 732-746-3725, www.stoneseaboard.com **Under counter refrigerator:** new Sub-Zero Forster Refrigerator, Madison, WI, 800-222-7638, www.subzero.com **Range:** Viking Range Corp., Greenwood, MS, 677-634-8212, www.vikingrange.com **Copper sink:** King Solomon II Collection, open front, Whetstone Collection, West Haven, CT, 800-427-6690, www.whetstonecollection.com **Exotic:** Vintage II Collection, unique copper hood, Whetstone Collection, Bar stock and accessories: Crane and Barrel, 800-496-9646, www.cranebarel.com

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Window valances: Rue de France, Newport, RI, 800-777-0198. Shade system: Kahlen/Kal, Boston Harbor, MA, 800-423-1233; www.kalhen.com.

Page 14—Top: Kitchen designer: Mark Jensen, AIA, Major Systems Associates, Greenwich, NY, 116-623-1344. Custom cabinet design: Major Systems Associates. Cabinet construction: Systeme in Solid Inc. Solid Sash and finished stainless steel. Architect: Woodcock & Chubbey, Inc., Rivers Beach, FL, 361-848-8592. Custom counter design: Granite Shards: custom island with custom stainless steel and solid granite, Major Systems Associates. Sinks: Enzer, Hatfield, PA, 800-626-5775; www.enzer.com. Window cover: Thermaflex, Huntington Beach, CA, 800-635-9226; www.thermaflex.com. Wine cooler: Kitchendish, Boston Harbor, MA, 800-423-1233; www.kitchendish.com. Refrigerator and freezer: Sub-Zero. Cooktop: Maple, Princeton, NJ, 800-833-4577; www.maple.com. Dishwasher—Bosch: custom. Countertop: Acciauro, Cambridge, CT, 860-767-0175; www.cornbrook.com.

Page 16—Top left: Kitchen designer: Allen Sayles, Inc., La Jolla, California, CA, 852-937-7794. Cabinet: Lyndon on clay with bronze inlaying, Rust Hand-Crafted Cabinetry. Top right—Floating island: Maple edge flooring island base, KraftMaid Cabinetry, Middlefield, OH, 800-562-7744; www.kraftmaid.com. Bottom—Cabinet: Maple stained pine in Butternut finish, KraftMaid/Cabinetry, Middlefield, OH, 800-562-7744; www.kraftmaid.com.

Page 17—Top: Kitchen designer: Neil S. Sanders, Longview Group, Solano Design Division, Louisville, TX, 972-379-5050. Custom cabinet: Ligna vision by Formica Corp. and metal: ARS2, laminated by Inter-lam Inc., fabricated by Envy Kitchens, Louisville, TX, 972-379-5050. Refrigerators and wine cooler: Sub-Zero. Range: Wolf. Range Hood: Chong Design, Berkeley, CA, 415-491-1275; www.chongdesign.com. Glass: Fashion Glass and Mirrors, Danvers, TX, 972-379-5050.

Bottom—Cabinet: Tacoma Maple Spots, Timberlake Custom Company, Winchester, VA, 800-345-2423; www.timberlake.com. Window: Weaver Kitchen/Kal Architect Series, Boston Har-

bor, MA, 800-423-1233; www.kalhen.com. Sinks: Pro CookSink and stainless-steel: Kahlen/Kal, Boston Harbor, MA, 800-423-1233; www.kalhen.com. Countertop: Granite Shards: custom island with custom stainless steel, Granite Shards, Hatfield, MA, 800-626-5775; www.enzer.com.

TRANSFORMING OLD LOGS, NEW LIFE
pg. 120-124

Timber frame, barn, and cedar shingle: Vintage Log and Lumber, 3rd Floor, Alden, NY, 877-653-5443; www.vintage-log.com.

BACK TO BACK
pg. 105-112

Architect: Barry H. Light, Greenham, GA, 706-457-8002. Contractor: Joe Wilcox, PA, Wilcox & Co., Kutztown Square, PA, 610-444-3287. Custom cabinet and vintage counter: D.E. Dorell, Inc., West Grove, PA, 610-819-2637. Iron mirror: Custom by Ted & Ted, Bronx, NY, 800-257-3771; www.tedandted.com. Bedside: Vintage Bed, Kellen, Kellen, NY, 800-456-4133; www.kellen.com. Tub: Jacuzzi: Antique Bath Fixtures, Kellen.

A FAMILY AFFAIR
pg. 154-162

Architect: Christopher L. Delmonico, AIA, and John ("Jack") P. Gilford, Design Associates Inc., Norwalk, MA, 800-229-6142. General contractor: Jeffrey Morish, Norwalk, MA, 800-229-7371. Interior design: Abby Todd Unlimited, Shelton, MA, 800-650-9944. Windows: Fenwick Windows, Andover, MA, 800-229-7371. Andover Windows, Exeter, MA, 800-229-7371.

Page 114—Long table: Pisa 8034 available from New Yorker Workshop, 800-492-0118; www.newyorker.com. Dining chairs: E.L. Clark Sons, Inc., Madison, VA, 800-941-5821; www.elclarks.com. Range: Custom by A.M. Collicott's Ltd., New York, NY, 212-625-2616. Page 125—Entry runner rug: Custom by Hilary Axopel, New York, MA, 800-229-4473. Glass lamp: Simon Pearce, Windsor, VT, 877-432-7763; www.simonpearce.com. Page 126—Island table: Pisa 8034 available from New Yorker Workshop, 800-492-0118; www.newyorker.com.

able from New Yorker Workshop. Kitchen chairs: McGovern Furniture, Kellen, NY, 800-462-4347; www.mcgovernfurniture.com. Sofa: custom made by New Yorker Workshop, Madison, MA, 800-492-0118. Rug: A.M. Collicott's, Windsor, VT, 877-432-7763. Page 127—Hanging lamp: Chubbey, Boston, MA, 800-423-1233. Page 118—Cooktop and range hood: Viking, Concord, MA, 800-545-6644; www.viking-ranger.com. Scepter: custom-made: Vermont Scepter, Inc., Portland, VT, 802-263-1404; www.vermontscepter.com. Hanging lamp: Chubbey, Boston, MA, 800-423-1233. Page 128—Fireplace mantel #9113: Top left, fireplace mantel #904: Mantel, Brookline, MA, 800-492-0118; www.newyorker.com. Page 129—Top: Antique bed: Luccardi, Sereno, MA, 800-336-5151; www.luccardi.com. Iron mirror: Custom by Ted & Ted, Bronx, NY, 800-257-3771; www.tedandted.com. Bedside: Vintage Bed, Kellen, Kellen, NY, 800-456-4133; www.kellen.com. Tub: Jacuzzi: Antique Bath Fixtures, Kellen.

A PIECE OF THE ROCK
pg. 124-129

Our thanks to: Robert Weiss, ICM, North Berwick, NJ, 800-446-2677; www.icmcorp.com. Eduardo Bohn, We Tilia, Vienna, Brazil. Steve Seifert, Blue Rockford, NJ, 201-931-1923.

FLOWER POWER
pg. 120-126

Floral design: Nancy McHarris Design, Inc., Greensboro, NC, 336-691-0851.

SAVE THIS OLD HOUSE
pg. 102

Our thanks to: L. L. Johnson and Sue Gourd of the American Heritage Home Trust, Chicago area a check John Talor

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Hydro-Hot®	Approx. Area to Heat	General Price	Monthly
1. Hydro-Hot®	200-300 sq. ft.	\$2,500	\$100
2. Hydro-Hot®	300-400 sq. ft.	\$3,500	\$150
3. Hydro-Hot®	400-500 sq. ft.	\$4,500	\$200
4. Hydro-Hot®	500-600 sq. ft.	\$5,500	\$250
5. Hydro-Hot®	600-700 sq. ft.	\$6,500	\$300
6. Hydro-Hot®	700-800 sq. ft.	\$7,500	\$350

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Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was exposed to a control environment (CE) and the EG was exposed to an experimental environment (EE). The EE was designed to simulate a real-world environment with various stimuli (e.g., visual, auditory, and olfactory) and a complex task (e.g., navigation and decision-making). The subjects were exposed to the EE for a period of 10 days. The results of the experiment are shown in the bar chart, which displays the mean values of the dependent variables (e.g., performance, stress, and mood) for the CG and EG. The error bars represent the standard error of the mean (SEM). The significance level is indicated by the asterisk (*), which denotes a p-value less than 0.05.

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